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Winton J. Baltzell

THE Etude

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CONTENTS

	PAGE.
Musical Items	145.
Prizes Awarded	146
Convention of the Music Teachers' National Association	146
Pianoforte Study. *Alex. McArthur.*	147
Mozart's Journey from Vienna to Prague. *Mörike.*	148
Musical Vitiation	149
The Reading Course. *Conducted by Thos. Tapper.*	150
What Our Profession Needs. *Emma L. Maynard.*	150
Origin of Chopin's Funeral March	150
Means Available in Piano Teaching. *E. H. Hill.*	151
Editorial Notes	152
An Anecdote of Liszt. *Silas G. Pratt*	152
Thoughts on Expression. *Robert Bralm*	153
Comments on Two Important Subjects. *T. L. Richards*	154
Finger Quality in Piano Playing	154
The Selection of Teachers. *Robert W. Hill*	155
Folk-Music. *J. C. Fillmore*	155
Gleanings Threshed Out	156
Letters to Teachers. *W. S. B. Mathews*	156
Three Golden Rules	157
Pupils' Musicales	157
The Musical Listener	158
The Tragic Side of Music Study	158
Vocal Department. *Conducted by H. W. Greene*	159
Music Education. *Odeia F. Cady.*	160
Thoughts—Suggestions—Advice	161
Letters to Pupils. *John S. Van Cleve*	162
Questions and Answers	163
Practicing the Hands Separately. *Clarence Rawson.*	163
New Publications	163
Publisher's Notes	164

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The following is a select list of music especially arranged for the Reed Organ by Mr. Chas. W. Landon, the author of the most popular method for that instrument ever published. Any of these sent to responsible teachers on inspection at our usual liberal discount. Order by number only.

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1535. **Mendelssohn, F.** War March of the Priests, from Athalia..... 20
1194. **Meyerbeer.** Chorus of Bathers, from Les Huguenots..... 15
1196. **Mine.** Invocation..... 15
1538. **Mozart, W. A.** Andantino (Fantasia)..... 20
1536. **Oesten, Max.** Norwegian Shepherd Song, Op. 140, No. 14..... 20
1195. **Richards, B.** Evening..... 20
1540. **Rossini, G.** Cujus Animam (from Stabat Mater)..... 20
1508. **Rossini, G.** Tyrolienne (from Wm. Tell)... 20
1533. **Rubinstein, A.** Melody in F, Op. 3, No. 1. 20
1532. **Wagner, Richard.** Bridal Chorus, from Lohengrin; Pilgrims' Chorus, from Tannhauser..... 30
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THE PUBLISHER'S

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VOL. XV.

THE ETUDE.

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Entered at Philadelphia P. O. as Second-class Matter.

Musical Items.

HOME.

YSAYE, the Belgian violinist, will return to country next fall.

THE two De Reszkes, Calvé, and Melba received season about $500,000.

H. WOOLSON MORSE, the composer of "Wa "Panjandrum," and "Dr. Syntax," is dead.

INDIANA'S Music Teachers' Association is the ol in America. It has, at present, 318 members on its r

REPORT says that Melba will sing with Damr next season in the rôles of the French and Italian o in which she has made her reputation.

MR. SHERWOOD will give a recital for the M. T. N New York, and illustrate A. J. Goodrich's lectur addition to performing the Saint-Saëns G minor conc with the Seidl Orchestra.

MR. CARL FAELTEN will sever his connection w the New England Conservatory this year, and will es lish and conduct a school of his own in Boston at Stei Hall, to be known as the Faelten Piano School.

THE Illinois Music Teachers' Association will hold ninth meeting at Kankakee from June 20th to July The programme committee, Mr. Liebling and Mr. S cer, are working to secure an unusually fine program

MAX MARETZEK, the well-known pianist and o manager, died recently at his home on Staten Isl He was the composer of two operas, "Hamlet" "Sleepy Hollow," the first being produced in Germ and the second in this country.

EDWARD BAXTER PERRY will give a lecture-rec at the M. T. N. A. meeting in New York late in Ju which will be his last appearance in this country be going abroad for six months of concert work in Eur mainly in the German cities.

current and therewith the attraction. The string returns to its former place, and thus continued attraction and interruption of the current is carried on, the number of vibrations being regulated by the pitch of the string.

The high sounds produced by this method have a decided harp tone, and the lower and middle registers suggest the 'cello or the organ. In reality, the installation of this new system creates a new instrument, so different are the qualities of sound produced by the new method and the old.

THE funeral of Brahms at Vienna on Tuesday, April 6th, was an imposing ceremony. Thousands assembled in the picturesque square outside the Karlskirche, close to which he lived, and followed across the bridge into the city, and through streets and squares to the Protestant church. Members of the Society of the Friends of Music, the great Sangverein, and the Conservatory of Music, sang some very beautiful compositions of the deceased maestro, among them "Fahr-Wohl." Dr. Zimmerman, the clergyman of the parish, delivered a touching address on the text, "Though I speak with the tongue of men and of angels," from the first Epistle to the Corinthians, to which one of Brahms' last compositions was set. The procession, on leaving the church, accompanied the hearse throughout the city to the suburbs, where an endless number of carriages waited. The hearse was followed by three carriages full of wreaths. There were 186 in all, and when the grave was closed a pyramid of them was built upon it. The grave is situated between the beautiful tombs of Beethoven and Schubert. All the artists, which included Sauer, Busoni, Goldmark, Dvorak, and Nikisch, followed the remains with burning tapers to the grave, where Concert-Director Perger uttered a farewell memorial speech in the name of his fellow-artists. A flag was laid over the coffin while it was lowered into the grave. Each artist threw a clod of earth upon the coffin, and took a leaf of the laurel wreath uppermost on the tomb as a memorial.

PRIZES AWARDED.

THE contest for essays is closed, and we will publish in the July issue the successful ones. The following are the names of the essayists:

First Prize.—FREDERICK G. LIPPERT, Phœnixville, Pa.
Second Prize.—E. M. SEFTON, Cedar Rapids, Ia.
Third Prize.—MADAM A. PUPIN, New York City.
Fourth Prize.—MISS JULIA B. CHAPMAN, Chattanooga, Tenn.

There were many valuable contributions sent in, and the greatest difficulty the judges had was the selecting of the four that should receive the prizes. The standard of the average essay was far above that of previous years. Americans as writers on music hold rank with the world. In matters relating to music pedagogics they have no equal. The English music journals quote oftener from Americans than even from their own writers. In Germany the journals relating to music are extremely poor. They are given over largely to critical reviews of new compositions or to music stories. Americans are developing rapidly along the lines of journalism, and this produces a large number of writers. The essays that have been contributed this year are very creditable to the profession. Not two essays were on the same subject, and almost every subject in music was touched upon and treated in a clear, interesting, and original manner. The number last year was over 200; this year the number is even greater. We will go over the whole mass of material once more, and we hope to find a number that will be available for the columns of THE ETUDE.

The original intention was to have them published in this issue, but owing to the crowded condition of our columns we have been forced to postpone their publication.

—Let pupils search for the mistakes they make. Some teachers never let the pupil do anything in the line of correction which they, themselves, can do. The true way is never to do anything that the pupil can do. This course is slow and tedious, but is full of good results to the pupil.

MUSIC TEACHERS' NATIONAL ASSOCIATION

The Nineteenth Annual Convention will be held in the Grand Central Palace of Industry, New York, June 24, 25, 26, 27, and 28, 1897.

ADVANCED PROGRAMME SYNOPSIS.

(Subject to change.)

THURSDAY MORNING, JUNE 24TH.

9.30 *A. M.*—Grand Inaugural Meeting.

In the Auditorium:

Eminent Soloists. The Metropolitan Orchestra. Distinguished Speakers.
Professor Franklin W. Hooper, Director of the Brooklyn Institute, will preside.

Jubilee Overture, ... Weber.
Metropolitan Permanent Orchestra, under the direction of Mr. Adolph Neuendorf.

Address, Conferring the Freedom of the City, His Honor, Mayor Wm. L. Strong.

Marmion Overture, ... Dudley Buck.
(Conducted by the Composer.)

Address of Welcome, ... Mr. August Spanuth.
Soprano Aria, ... Adolph M. Foerster.
Miss Amanda Vierheller.

Response and Annual Address, by the President of the Music Teachers' National Association, Mr. Herbert W. Greene, of New York.

Pianoforte Concerto.

The Educational Purpose of the Convention, Rev. Edward Judson, D.D.

Contralto Aria,
Mrs. Carl Alves.

The Relation of Music to Public Morals, Mr. W. L. Tomlins, of Chicago.

Violin Concerto, ... Homer N. Bartlett.
Mr. Hubert Arnold.

The Place of Music in a Liberal Education, Prof. S. S. Packard, of New York.

Ballet Music, ... Hadley.

Opening of the Grand Exposition of the Music Trades.

In the Concert Hall:

12 *M.*—Exhibition of the Results Attained by Various Methods of Teaching Sight-Singing in Public Schools. Classes from New York, Jersey City, New Haven, and Philadelphia.

2 *P. M.*—Song Recital by Miss Eleanore Meredith. Violin Numbers by Mr. Richard Arnold. Accompanist, Dr. Henry G. Hanchett.

3 *P. M.*—Piano Recital by Mr. E. B. Perry, of Boston. Vocal Numbers by Miss Blanche Chesebrough, Contralto. Accompanist, Dr. Henry G. Hanchett.

4 *P. M.*—Concert by the Cantata Club of Brooklyn, N. Y. (Ladies' voices.) Mr. Albert Gerard Thiers, Director. Assisted by Mme. Valda, Soprano, and Mr. Franz Kaltenborn, Violin. Accompanist, Miss Kate S. Chittenden.

In the Auditorium:

8 *P. M.*—Concert-Stereopticon-Lecture Entertainment: "The Soul of a Song," Mr. Silas G. Pratt, of New York.

At the Murray Hill Hotel, Fourth Avenue and Forty-first Street:

9 *P. M.*—Grand Reception to Members of the Association and Assisting Artists. Miss Laura Sedgwick Collins, Chairman of the Reception Committee.

THURSDAY EVENING.

In the Auditorium:

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FRIDAY MORNING, JUNE 25TH.

In the Auditorium:

9.30 *A. M.*—General Business Meeting. Revision of the Constitution. Committee on Revision: Charles H. Morse, Chairman; Arthur Foote, and Will C. Macfarlane.

11 *A. M.*—"The Value of Art Studies in Higher Education."

11.30 *A. M.*—"A Theory of Interpretation," Mr. A. J. Goodrich. Illustrations on the Pianoforte, Mr. William H. Sherwood.

In the Concert Hall:

10 *A. M.*—The Janko Keyboard—a Lecture Recital. Mme. A. Pupin.

11 *A. M.*—Song Recital, Mrs. Richard Blackmore, Jr., of Boston. Assisted by Miss Caia Aarup, Pianist, and Mr. Louis Schmidt, Violinist, in Grieg's "G Minor Sonata."

FRIDAY AFTERNOON.

In the Auditorium:

2 *P. M.*—Cantata, "Die Schoene Melusine," Hofmann. The Mount Vernon High School Chorus, Mr. Alfred Hallam, Director. Solos by Mrs. Gerrit Smith, Soprano, and Mr. ——, Baritone.

In the Concert Hall:

2 *P. M.*—Piano Recital, Presenting the Results Attained by the Virgil Clavier System, Mrs. A. K. Virgil.

3 *P. M.*—Song Recital, Mr. Albert Gerard Thiers. Assisted by Mr. Hans Kronold, Violoncello. Miss Kate S. Chittenden, Accompanist.

4 *P. M.*—Piano Recital, Mr. Paul Tidden, of New York. Assisted by Miss Mary Mansfield, Soprano. Mr. Wm. F. Sherman, Accompanist.

In the Lyceum:

2 *P. M.*—Conference on Music in the College and University. Prof. George Coleman Gow, of Vassar College, Chairman.

FRIDAY EVENING.

In the Auditorium:

8 *P. M.*—Grand Orchestral Concert: Mr. Arthur Claassen, Director. Symphony by Mr. Harry Rowe Shelley, directed by the Composer. Saint Saëns Piano Concerto, Mr. William H. Sherwood, Pianist. Tschaikowsky Violin Concerto, Mr. Bernhard Listeman, Violinist. Orchestral Minuet by Miss Laura Sedgwick Collins. Vocal Numbers by Fräulein Meysenheym, Royal Court Opera Singer from Munich. Excerpts from Mendelssohn's "Elijah" by the Oratorio Club of Brooklyn. Mr. Walter Henry Hall, Director.

SATURDAY MORNING, JUNE 26TH.

In the Auditorium:

9.30 *A. M.*—General Business Meeting. Election of Officers.

11 *A. M.*—Address by Rev. Joseph T. Duryea, D.D.

11.30 *A. M.*—Conference on Music Schools and their Work. Mr. Charles H. Morse, of Brooklyn, Chairman.

Excursions on the Steamer *Mohawk*, at 9 A.M. and 2 P.M.

In Temple Beth-El, Fifth Avenue and Seventy-sixth Street:

10 *A. M.*—Jewish Synagogue Service, with Special Music. Organist, Mr. Frank Taft, A. G. O.

In the Concert Hall:

10 *A. M.*—Piano Recital by Miss Florence Terrel, of New York. Vocal Numbers by Mr. M. W. Bowman, of New York, Tenor. Miss Kate Stella Burr, Accompanist.

11 *A. M.*—Song and Piano Recital by Mr. Perry Averill and Mr. Orton Bradley, of New York.

12 *M.*—Piano Recital by Mr. William H. Sherwood, of Chicago. Vocal Numbers by Miss Unni Lund, of Syracuse, N. Y., Soprano.

SATURDAY AFTERNOON.

In the Concert Hall:

2 *P. M.*—Piano Recital by Mr. Wm. H. Barber, o
York. Vocal Numbers, by Miss Marie Warren.
3 *P. M.*—Vocal Recital, by Mrs. Gerrit Smith.
Solos, by Mr. Gustave Dannreuther.
4 *P. M.*—Piano Recital, by Mr. Leopold Godo
Vocal Numbers, by Miss Feilding Roselle.

In the Auditorium:

2 *P. M.*—Conference on Music Journalism. Mr.
Elson, Chairman.
3 *P. M.*—Conference on Musical Co-operation an
tection. Mr. W. J. Hall, Chairman. The Am
College of Musicians, Mr. Albert Ross Parsons.
American Guild of Organists, Dr. Gerrit Smith.
Manuscript Society, Mr. Reginald de Koven.

In Various Churches (hours to be announced):

Organ Recitals by Mr. Wm. C. Carl, Mr. S. A.
win, Mr. Wm. E. Mulligan, Mr. H. R. Shelle
Gerrit Smith, Mr. H. M. Wild, and Mr. N. J. Cor

SATURDAY EVENING.

In the Auditorium:

8 *P. M.*—Concert. Arion Society, Brooklyn, A
Claassen, Director. Mr. Adolph and Miss Augusta
Ensemble Pianists. Mr. Frederick Reddall, of
lyn, Bass. Cecilia Ladies' Quartet. Mrs. Ali
Spier, of New Haven, Soprano. Mr. Chas. Meeh
New York, Soprano. Mr. Marc C. Baker, of D
Tenor. Mr. E. R. Kroeger, of St. Louis, Composer-P
Kaltenborn String Quartet. Mr. W. F. Sherma
companist.
8 *P. M.*—Theater Parties.

SUNDAY, JUNE 27TH.

*Special Services arranged by The American Guild of O
ists:*

10 *A. M.*—Brooklyn. Baptist Tabernacle, Rev.
land Myers, Pastor; Mr. E. M. Bowman, Organist;
of 200 Voices. Plymouth Church, Rev. Lyman A
D.D., Pastor; Mr. Chas. H. Morse, Organist;
and Chorus Choir.
11 *A. M.*—New York. First Presbyterian, Rev.
ard Duffield, D.D., Pastor; Mr. Wm. C. Carl, Org
Chorus Choir. South Church, Rev. Roderick
D.D., Pastor; Dr. Gerrit Smith, Organist; Quarte
Chorus Choir. St. Paul's, Mr. Leo Kofler, Org
St. Michael's, Mr. Robert Winterbottom, Organist
carnation, Mr. W. R. Hadden, Organist; Vested
of Boys and Men. Holy Trinity, Harlem, Walt
Gale, Organist.
4 *P. M.*—St. Paul's, Mr. Leo Kofler, Organist.
Presbyterian, Rev. Howard Duffield, D.D., P
Mr. Wm. C. Carl, Organist. Intercession,
Henry Dixon Jones, Rector; Mr. Samuel A. Ba
Organist.
5 *P. M.*—Incarnation, Mr. W. R. Hadden, Orga
8 *P. M.*—Baptist Tabernacle, Brooklyn, Rev. Cou
Myers, Pastor; Mr. E. M. Bowman, Orgauist; Ch
200 Voices.

MONDAY MORNING, JUNE 28TH.

In the Auditorium:

9.30 *A. M.*—Conference on Vocalization: Joint S
with National Society of Elocutionists. Address
Presidents Greene and Chamberlain. Papers by
Graham Ball, Mr. Chas. D. Carter, Mr. L. C.
Mme. Luisa Cappiani, Mme. Florenza d'Arona, Dr
Miller, and others.

In the Concert Hall:

10 *A. M.*—Piano Recital by Mr. August Spanu
New York. Vocal Numbers by Miss Madeline Br
Soprano.
11 *A. M.*—Song Recital by Samuel Moyle, of
York, assisted by Mrs. W. J. Whiteman, Contralt
12 *M.*—Piano Recital by Mr. Giuseppe Randeg
Milan, Italy. Vocal Numbers by Mr. ——
Miss Kate Stella Burr, Accompanist.

An important item in practice is the fingering; the student, if he be not sufficiently advanced to finger for himself, should get his teacher to arrange this before commencing to practice, and, after the fingering is arranged, the student should on no account change it.

Another important item is the phrasing. A student should get an idea of all his phrasing before commencing to study any piece, for phrasing is to music what punctuation is to literature. On it depends the meaning of every musical sentence.

Both Hans von Bülow and Rubinstein practiced on pianos with the sound deadened; in fact, Rubinstein never lifted the lid when practicing. Of course, he always used a grand, but had the music-desk placed outside.

One of my colleagues, when I attended the Hans von Bülow classes at Frankfort, happened to be suddenly called upon to play at the symphony concerts in Berlin under Bülow's direction at only a few hours' notice.

The young artist hastened back to her hotel to get her fingers into trim, but, as she had no piano, having arrived that morning in the city, Bülow sent her to practice on his piano. She did not know of Bülow having had the dampers especially manipulated to deaden the sound, and was half at her wit's end when she found she could bring forth no tone. Too frightened to disobey her master, yet believing that her fingers had somehow become paralyzed, she went to the concert hall feeling as if she were about to make a fiasco that would ruin her career, and it was only after she had played with success and told Bülow of her fright that he explained the simple phenomenon to her satisfaction.

There is nothing so fatal to the success of pianists, especially professional ones, as the injudicious flattery of amateurs. Professional students should never play before amateurs, if they can avoid it, and should give their praises on every occasion what the Irish call "the bothered ear." More harm is done to young students by flattery than is imagined. Of course, it is lovely to be told that one has played a piece as well as, or even better than, Paderewski; but one should never forget to measure such praise by the ability of the bestower. Play to professionals as often as you can get them to hear you; never lose courage; and be patient, no matter what the drawback.

There are more students of average ability leading lives of abject misery, wearing out mind and body in a vain endeavor to become Rubinsteins and Paderewskis simply because their friends and their families have worshipped too devotedly at their shrines, than people suppose. It is only the professors of foreign conservatories, who receive these would-be Rubinsteins and Paderewskis in herds, that can estimate their number.

There is no career more difficult than that of the pianist, and to be a great pianist of our day requires extraordinary talent and genius. One must be born a musician, have a hand specially formed, and, before all, have health. Next comes industry, the power of concentration, the faculty of rhythm, the gift of tone-color, power of selection, and a mind complex enough not only to grasp, but to present, the sublime philosophy of Beethoven and the emotional poetry and mystic fancies of Chopin and Schumann.

Pianists can not read too much, and should improve their minds with as much effort as they give to the training of their fingers. Nothing assists them in their work, too, more than the stage; for, just as the actor gives utterance to every human emotion through the medium of human speech, so must they be prepared to do the same through the medium of musical speech.

—Musical education, like all other mental progress, is of slow growth. Do what we will, the rosebud takes its own time to unfold. The same is true of the human mind. We may press the rosebud and force it open, but the flower will not be as beautiful or as fragrant as it would have been had it unfolded in its own slow process. Neither will it be a healthy and enduring flower. Do not hasten the young mind, for this is a dangerous, unhealthy process. Too much work laid upon the pupil is often as injurious to the mind as too much water and heat for the plant. Give the child time for development.

MOZART'S JOURNEY FROM VIENNA TO PRAGUE.

A Romance of His Private Life.

BY EDUARD MÖRIKE.

Translated for The Etude by F. Leonard.

VII.

So ended Madame Mozart's story. How pleased and gratified her listeners were is easily to be imagined. Their delight was redoubled when, in the presence of the whole party, the interesting articles were brought out, and the model of patriarchal simplicity was formally presented. This, the Count vowed, should have in the silver-chest of its present owner and all her posterity as important a place as that of the Florentine master's famous work.

It was, by this time, almost eight o'clock and tea-time, and soon our master was pressingly reminded of his promise to show his friends "Don Juan," which lay under lock and key, but, happily, not too deep down in his trunk. Mozart was ready and willing, and by the time he had told the story of the plot and had brought the libretto, the lights were burning at the piano.

We could wish that our readers could here recall a touch, at least, of that peculiar sensation with which a single chord, floating from a window as we pass, stops us and holds us spellbound! a touch of that pleasant suspense with which we sit before the curtain in the theater while the orchestra is still tuning. Or am I wrong? Can the soul stand more deeply in awe of everlasting beauty than when pausing before any sublime and tragic work of art—Macbeth, Œdipus, or whatever it may be? Man wishes and yet fears to be moved beyond his ordinary habit; he feels that the Infinite will touch him, and he shrinks before it in the very moment when it draws him most strongly. Reverence for perfect art is present, too; the thought of enjoying a heavenly miracle—of being able and being permitted to make it one's own—stirs an emotion—pride, if you will—which is perhaps the purest and happiest of which we are capable.

This little company, however, was on very different ground from ours. They were about to hear, for the first time, a work which has been familiar to us from childhood. If one subtracts the very enviable pleasure of hearing it through its creator, we have the advantage of them; for in one hearing they could not fully appreciate and understand such a work, even if they had heard the whole of it.

Of the eighteen * numbers which were already written the composer did not give the half (in the authority from which we have our statement we find only the last number, the sextet, expressly mentioned), and he played them in a free sort of transcription, singing here and there as he felt disposed. Of his wife it is only told that she sang two arias. We might guess, since her voice was said to be as strong as it was sweet, that she chose Donna Anna's "Or sai, chi l'onore," and one of Zerlina's two arias.

In all probability Eugenie and her fiancé were the only listeners who, in spirit, taste, and judgment, were what Mozart could wish. They sat far back in the room, Eugenie motionless as a statue, and so engrossed that, in the short pauses when the rest of the audience expressed their interest or showed their delight in involuntary exclamations, she gave only the briefest replies to the Baron's occasional remarks.

When Mozart stopped, after the beautiful sextet, and conversation began again, he showed himself particularly pleased with the Baron's comments. They spoke of the close of the opera, and of the first performance, announced for an early date in November; and when some one remarked that certain portions yet to be written must be a gigantic task, the master smiled, and Constanze said to the Countess, so loudly that Mozart must needs hear:

"He has ideas which he works at secretly; before me, sometimes."

* In this reckoning it must be understood that Elvira's aria with the recitative and Leporello's "Hab's verstanden" were not in the first version of the opera.—E. M.

Other authorities give Don Ottavio's "Dalla sua pace" as the number added later.

"You make a great mistake to speak of that," he interrupted. "What if I should want to begin now? And, to tell the truth, the fit siezes me."

"Leporello!" cried the Count, springing up and nodding to a servant. "Bring some wine. Sillery—three bottles."

"No, if you please. The inspiration would fly."

"Just as you like."

"Good heavens! What have I done," lamented Constanze, looking at the clock. "It is nearly eleven, and we must start early to-morrow. How shall we manage?"

"Do n't go to-morrow, dear Frau Mozart."

"Sometimes," began Mozart, "things work out very strangely. What will my Stanzl say when she learns that the piece of work which you are going to hear came to life at this very hour of the night, just before I was to go on a journey?"

"Is it possible! When? Oh! three weeks ago, when you were to go to Eisenstadt." *

"Exactly. This is how it came about. I came in after ten (you were fast asleep) from dinner at the Richter's, and intended to go to bed early, as I had promised, for I was to start very early in the morning. Meanwhile, Veit had lit the candles on the writing-table, as usual. I made ready for bed mechanically, and then thought I would take just a look at the last notes I had written. But, cruel fate! with woman's deuced inconvenient spirit of order you had cleared up the room and packed the music,—for the Prince wished to see a number or two from the opera. I hunted, grumbled, scolded—all in vain. Then my eye fell on a sealed envelope from Abbate,†—his pot-hooks in the address. Yes; he had sent me the rest of his revised text, which I had not hoped to see for months. I sat down with great curiosity and began to read, and was enraptured to find how well the fellow understood what I wanted. It was all much simpler, more condensed, and at the same time fuller. The scene in the churchyard and the finale, with the disappearance of the hero were greatly improved. 'But, my excellent poet,' I said to myself, 'you need not have loaded me with heaven and hell a second time, so carelessly.'

"Now, it is never my habit to write any number out of order, be it never so tempting; that is a discourtesy which may be too severely punished. Yet there are exceptions, and, in short, the scene near the statue of the governor, the warning which, coming suddenly from the grave of the murdered man, interrupts so horribly the laughter of the revellers,—that scene was already in my head. I struck a chord, and felt that I had knocked at the right door, behind which lay all the legion of horrors to be let loose in the finale. First came out an adagio,—D minor, only four measures; then a second, with five. 'There will be an extraordinary effect in the theater,' thought I, 'when the strongest wind instruments accompany the voice.' Now you shall hear it, as well as it can be done without the orchestra."

He snuffed out the candle beside him, and that fearful choral, "Your laughter shall be ended ere the dawn," rang through the death-like stillness of the room. The notes of the silver trumpet fell through the blue night as if from another sphere,—ice-cold, cutting through nerve and marrow.

"Who is here? Answer!" they heard Don Juan ask. Then the choral, monotonous as before, bade the ruthless youth leave the dead in peace.

After this warning had rung out its last notes, Mozart went on: "Now, as you can think, there was no stopping. When the ice begins to break at the edge, the whole lake cracks and snaps from end to end. Involuntarily, I took up the thread at Don Juan's midnight feast, when Donna Elvira has just departed and the ghost enters in response to the invitation. Listen!"

And then the whole, long, horrible dialogue followed. When the human voices have become silent, the voice of the dead speaks again. After that first fearful greeting, in which the half-transformed being refuses the earthly nourishment offered him, how strangely and horribly moves the unsteady voice up and down in that singular scale. He demands speedy repentance; the spirit's time

* The country-seat of Prince Esterhazy.

† Da Ponte, the librettist, borrowed his name from a bishop who was his benefactor.

is short, the way it must travel, long. And
Juan, in monstrous obstinacy withstanding the
nal commands, beneath the growing influence o
dark spirits, struggles and writhes and finally d
pears, keeping to the last, nevertheless, that wond
expression of majesty in every gesture. How hear
flesh tremble with delight and terror! It is a fe
like that with which one watches the mighty spe
of an unrestrained force of nature, or the burning
splendid ship. In spite of ourselves, we sympa
with the blind majesty, and, shuddering, share the
of its self-destruction.

The composer paused. For a while no one
speak. Finally, the Countess, with voice still unst
said: "Will you give us some idea of your own fe
when you laid down the pen that night?"

He looked up at her as if waked from a dream,
tated a moment, and then said, half to the Cou
half to his wife: "Yes, my head swam at last.
written this dialogue and the chorus of demons in
heat, by the open window, and, after resting a mo
I rose to go to your room, that I might talk a littl
cool off. But another thought stopped me half w
the door." His glance fell, and his voice betray
emotion. "I said to myself, 'If you should die to-
and leave your score just here, could you rest in
grave?' My eye fell on the wick of the light i
hand, and on the mountain of melted wax. The th
that it suggested was painful. 'Then,' I went o
after this, sooner or later, some one else were to con
the opera, and found all the numbers but one up
seventeenth,—so many sound, ripe fruits, lying res
his hand in the long grass,—if he dreaded the f
had found, unhoped for, the rocks for its constru
close by, he might well laugh in his sleeve. Pe
he would be tempted to rob me of my honor. He
burn his fingers, though, for I have many a good
who knows my stamp and would see that I ha
rights.'

"Then I thanked God and went back, and th
your good angel, dear wife, who held his hand s
over your brow, and kept you sleeping so soundl
you could not once call to me. When at last I did
bed and you asked me the hour, I told you you we
hours younger than you were, for it was nearly
and now you will understand why you could not g
to leave the feathers at six, and why you had to t
coach to stop another day."

"Certainly," answered Constanze; "but the sly
must not think that I was so stupid as not to know
was going on. You did n't need, on that accou
keep your beautiful new numbers all to yourself."

"That was not the reason."

"No, I know. You wanted to keep your tr
away from criticism yet a little while."

"I am glad," cried the good-natured host, "th
shall not need to grieve the heart of a noble V
coachman to-morrow, when Herr Mozart can not
The order, 'Hans, you may unharness!' always
one sad."

This indirect invitation for a longer stay, whic
heartily seconded by the rest of the family, oblig
travelers to explain their urgent reason for declini
yet they readily agreed that the start need not be
so early as to interfere with a meeting at breakfast

They stood, talking in groups, a little while l
Mozart looked about him, apparently for Eugenie
she was not there he turned naïvely with his quest
Franziska.

"What do you think, on the whole, of our Don
Can you prophesy anything good for him?"

"In the name of my aunt I will answer as wel
can," was the laughing reply. "My opinion is t
Don Juan does not set the world mad, the good
may shut up his music chests for years to come, an
mankind to understand——"

"And give mankind," corrected the Count, "th
pipes to play on, and harden the hearts of the peo
that they worship Baal."

"The Lord preserve us!" laughed Mozart. "I
the course of the next sixty or seventy years, long
I am gone, will arise many false prophets."

Eugenie approached, with the Baron and Max

THE READING COURSE.

BY THOMAS TAPPER.

THIBAUT'S "PURITY IN THE MUSICAL ART."

"A fine book is 'Purity in the Musical Art,' by Thibaut. Read it often as you grow older."—*Robert Schumann.*

READERS of Longfellow's "Hyperion" will recall two passages which seem allied to this book and its author. The poet was enjoying the delightful days with the Baron at Heidelberg, whom he has described as one to "pursue all things with eagerness—music, poetry, painting, pleasure, even the study of the pandects." This portrait is almost appropriate to the jurist whose work is before us.

In the third chapter of the second book, Fleming and the Baron stroll up the Hauptstrasse and thence to the Rent Tower, "to look down into the garden and see the crowd below us," and the first person to attract their attention is our author.

"And what a motley crowd in the garden! Philisters and sons of the muses. And there goes the venerable Thibaut, taking his evening stroll. Do you see him there with his silver hair flowing over his shoulders, and that friendly face, which has for so many years pored over the pandects? I assure you he inspires me with awe. And yet he is a merry old man, and loves his joke, particularly at the expense of Moses and other ancient lawgivers."

Anton Friedrich Justus Thibaut, "merry and silver-haired," was born in 1774 and died in 1840. He was four years younger than Beethoven and survived him by thirteen years. Within his life time there were born some remarkable musicians: Weber, Schubert, Schumann, Mendelssohn, Chopin, Wagner, and Liszt—all of the German school. He had already entered upon his years of manhood when Mozart died (1791); and it was eighteen years later that Haydn passed away. In these years the classic school was developing into the romantic, and literature was being enthused with the wonderful spirit of such men as Jean Paul Richter, "the only one," and his followers. Amidst all this wealth of new thought, we find Thibaut sparing hours from the law that he might study the older masters. He was professor of jurisprudence at the Heidelberg University and, as he himself wrote in the preface of the first edition of his book, studied music in the hours which others give to society. His admiration for the older writers was lofty; yet he did not love the younger any the less. He felt that, despite what might come, men should not cease to worship at the familiar shrines.

I do not find any other work by Thibaut even indirectly bearing upon music. He was a somewhat extensive writer on law and a lecturer on the subject. His life is interesting as offering us the example of a man practicing law and stealing away now and then to find the true enjoyment of the heart in music. That his book has sterling worth is assured beforehand when one hears Schumann say, "Read it often as you grow older." The book appeared in 1825, and immediately went into its second edition. Thibaut was then over fifty years of age and, consequently, a man of mature thought. The original title of the work was, "Ueber die Reinheit der Tonkunst." Both the early editions which I have at hand, published by Mohr, of Heidelberg, have a portrait in profile of Palestrina. "The first appearance of the book was as a voice in the wilderness," says Dr. Bäbr. It was questioned, however, why a dilettante should have the presumption to direct men of another calling; why should a jurist attempt to set the law of art before artists? Thibaut stated distinctly in the preface to the first edition, and very pointedly emphasized it in the preface of the second edition, that he is not by calling a musician ("*das ich kein Musiker von Profession bin*"), but one who has chosen to give precious hours to music rather than to dissipate them in the usual social ways. Despite any question from one source or another, the book stands as a classic in music literature; and Dr. Bäbr quotes the *Allegemeine Zeitung* as naming it the "Golden Book."

Thibaut made an extensive collection of church music, which served for practice to the famous choir which met at his house in Heidelberg. The collection is now at the Munich (Bavaria) Library. Dr. Bäbr, who was a member of this choral choir, speaks warmly of Thibaut's judgment as a leader. He says that Thibaut "revealed to him a new world in music, such as he had never previously imagined." The book comes, therefore, not from the pen of a music lover alone, but from one who was constantly and practically busy in music. His opinion was that music is "not a mere study, nor a mere amusement, *but rather a moral agency.* Pure music springs from a natural and healthy impulse, and in its turn reacts to the edifying and refining of the mind; while music of a different origin operates, like bad literature, to enervate and demoralize. Hence, he fiercely assails all musical shallowness and frivolity." *

The chapters reveal the particular nature of the work. One concerns the "Choral," another "Choral Societies"; there is one on the "Folksong" and one on "Other Church Music than the Choral." On the esthetic side there are chapters on "The Value of Good Models," "Effect," "The Use of Instruments," "The Careful Judgment of a Great Master's Works," "On a Liberal Judgment." There is also a chapter on "Misadaptations of Text."

The two German editions which I have at hand contain a chronologic list of musicians.

There are two English translations: one by W. H. Gladstone, published by John Murray, London; the other by John Broadhouse, published by William Reeves, London. Either is easily obtained in America.

WHAT OUR PROFESSION NEEDS.

BY EMMA L. MAYNARD.

THE Americans are said to have but one object in life, that of making money; and that, while busily engaged in the many enterprises leading to fortune, they neglect culture.

This erroneous idea advanced by foreigners exposes their ignorance of our country's rapid growth in literature and science; and, as our facilities for travel are far superior to those of any other nation, people of refinement, led hither and thither by various interests, dwell in all parts of our land. We Americans, in our ambition for wealth, strive not wholly for our own individuality, but for the establishment of institutions of industry and learning, that our young men and women may amply equip themselves for such vocations as they may choose for a life work. While we are fast coming to the front in art and education, it thus stands to reason that our people are the very best of timber, out of which the greatest results in music can be wrought.

The question now arises, How and with what kind of human tools can we best utilize our material? In what way can our people be led to associate in their minds the choicest works of musical literature with the gems of prose and verse which will always live? Out of the many thousands of teachers in our land, there are but few having a thorough knowledge of their chosen profession. This results from leaving school in early youth, soon after the multiplication table has been mastered, and at length, desirous of pin money, receiving piano pupils at 25 cents per hour. This element is an injury to the tastes of our people. It serves the mind as a contagious disease pervades a community. Should these 25-cent teachers be made to suffer, they could neither tell the authors of "Evangeline" or "Les Miserables" nor give the name of a standard musical periodical or work on theory. These so-called teachers are committing robbery; they take from the pupil not only the bright silver quarter, but also the hour of precious time which would otherwise be more profitably employed. Our profession needs good, hard-working, intellectual enthusiasts.

Teachers, like successful physicians, must be so thoroughly equipped as to treat the various dispositions and turn each mind in the right direction. Teachers should guard against one-sidedness. If piano teaching be the specialty, why not reach out and acquire a fair knowledge of organ and vocal literature? Never neglect the study of harmony, for, as some one has truly said, it is the grammar of music. It serves so many purposes and saves much time, especially in reading or memorizing new compositions. Have a good stock of common sense, a thorough all-around knowledge of your chosen profession, and you need never fear that your pupils will not learn.

Show a willingness to answer and explain clearly any question asked by inquisitive young pupils. A musician's career is similar to that of a milliner or dressmaker—continually striving to keep up with the times.

Our profession needs teachers of untiring energy, not contented with the knowledge possessed at the present moment, but striving day by day and year by year to replenish the mental store with fruitful ideas which may be most practically utilized. Our profession needs teachers willing to do for the nation what our writers of prose and verse have done; to elevate the minds of the ignorant as well as those of the learned to the highest ideals of our own art.

* Gladstone's translation

ORIGIN OF CHOPIN'S FUNERAL MARCH.

FEW people are aware of the extraordinary circumstances under which Chopin composed his famous "Dead March." The story is told by the Paris correspondent of the London *Morning Post.* It seems that the inspiration came to Chopin in the studio of M. Ziem, in the Rue Lepic, and was suggested by a story told him by the artist. M. Ziem had been one evening to the studio of Prince Edmond de Polignac with Compte de Lndre and M. de Valdrome. There was a skeleton in the studio, and, among other bohemian whimsicalities, Prince Edmond placed the skeleton on a chair in front of the piano and guided its fingers over the keys.

"Some time later on," says M. Ziem, "Chopin came into my studio just as George Sand depicts him, his imagination haunted by the legends of the land of frogs, besieged by nameless shapes. After frightful nightmares all night, in which he had struggled against specters who threatened to carry him off to hell, he came to rest in my studio. His nightmares reminded me of the skeleton scene, and I told him of it. His eyes never left my piano, and he asked: 'Have you a skeleton?' I had none; but I promised to have one that night, and so invited Polignac to dinner and asked him to bring his skeleton. What had previously been a mere farce," continued M. Ziem, "became, owing to Chopin's inspiration, something grand, terrible, and painful.

"Pale, with staring eyes, and draped in a winding-sheet, Chopin held the skeleton close to him, and suddenly the silence of the studio was broken by the broad, slow, deep, gloomy notes. The 'Dead March' was composed there and then from beginning to end."

—It is a blunder to suppose that "good luck" will supply deficiencies of education. Do you think that General Grant succeeded by good luck? Did he not have to wait for years, and see the others promoted over him, when he knew all the time that he could do the work better? He kept on hammering at Vicksburg—practicing his studies—until the call went forth for him to "come up higher;" and, please notice, he was *ready!* He had been *getting ready* all the time, and it was no good luck or fortune of war that did it, but well-directed effort. Neither did he do the thing without a first-class education. He studied the whole matter with the best teachers at West Point, and there was not a spark of guesswork or good luck about it. A kindred delusion is the one about genius, talent, and inspiration. Read Poe's account of how he made (actually manufactured) his wonderful poem of "The Raven." Beethoven made his symphonies by a similar process. Genius they undoubtedly had, but they learned their art with the very best teachers, and the results were as inevitable as the disappointment is certain with the half-educated.

MEANS AVAILABLE IN PIANO TEACH

BY E. H. HILL.

A METHOD of study can only be judged fai
comparing it with other methods of study. It
enough to say Leschetizky forms good pupils, th
his method is the best; or Herr Raif uses no étud
succeeds, therefore discard études. As well say,
Bach drew his inspiration from a clavichord,
abandon my modern piano, procure a clavichor
become a great composer."

Teachers have produced, and ever will produce,
by various methods. Their success does not dep
much upon their use of certain exercises, but
upon their ability to adapt "means to individual n
Heuselt remarked significantly, "I do n't comb
lambs with the same comb;" and Madam Bloo
Zeisler, who ought to understand Leschetizky,
"It's not the method, it's the man." It is not
that ingenious means have been devised by teach
the more rapid advancement of their pupils; bu
teachers who become so blinded as to fortify then
behind some stereotyped way of doing things w
be conspicuously successful. Fortunately, ther
growing tendency toward eclecticism, but there
many teachers following fads in methods and att
too little importance to the study of music.

For the purpose of comparison in the study of "
available in piano teaching," I divide all material
in the formation of a piano technic under three he

1. Musical compositions, including artistic étud

2. Exercises calculated primarily to store mi
fingers with necessary technical forms. Scales, arp
trills, groups, and certain mechanical études are in
in this division.

3. Exercises at the piano or without it, calc
primarily to bring fingers, hands, and arms unde
trol, and give them strength, flexibility, and ela
Under this head are included Ward-Jackson's gy
tics, the Technicon, Mason's two-finger exercise,
of the Deppe exercises, etc.

It is generally acknowledged that ambitious st
must acquire a knowledge of the principal works
great composers from Scarlatti to the present tim
no matter what the technical preparation may
accomplishment of this task necessitates a vast a
of practice on the works themselves. It is, th
very desirable that the student acquire such a k
practicing pieces as will make them valuable m
acquiring technic. That such a method is possi
been abundantly proven in the history of ma
performers, and is particularly emphasized by
of our own pianists, as Emil Liebling, Julia Rivé
Edward Baxter Perry, and Wm. H. Sherwood.
Rivé-King, in replying to the inquiry as to what
and technical systems she deemed indispensable,
that her varied concert repertoire afforded ample
to keep her technic at the required standard. Th
Sherwood maintains an unusually large reperto
doing a great amount of his technical work in the
themselves, is well known to his pupils and friend
may be objected that these are exceptional cas
that the average student would be unable to follo
cessfully their examples, but this fact only suppo
theory that the means must be adapted to ind
cases.

The study of a musical composition involves a
of its technical difficulties, the memorizing of
tents and fingerings, phrasing, tone-color, pedal
the various kinds of touch; all these are car
simultaneously. To use a familiar expression,
"killing several birds with one stone." No one
enough to say this is not a good thing, but they
ordinary students will accomplish more if they
cerned with one thing at a time. Now, ordinary s
must think of more than one thing at a time if th
play the piano at all; and there is no valid reas
they should not, during the process of practice,
eral things at a time well. One thing is certa
two pupils, the one who earliest acquires the

* Read before the Philadelphia Music Teachers' Associa

Editorial Notes.

THE musical field is generally held by well established teachers, and there appears to be no opening for the young teacher. But he already has, or soon makes, friends, and they give him a few pupils. With these he "experiments,"—for a young teacher's first year's work is little more than an experiment,—and if he proves to be a good teacher, the playing of his pupils proves the fact of his ability. If his new ideas and methods have superior value, the musical public are ready to acknowledge the fact after, not before, he has proved their quality to their satisfaction. But there is often a personal friendship between the old-established teacher and his pupils and patrons that is not to be broken up without the best of reasons. Social and church ties may be strong. The public may so thoroughly believe in the old teacher's musicianship that he seems to be safe from competition, within a fence of solid public opinion. This must make the young teacher put forth greater efforts and make him sharpen his ideas and learn how to put them point foremost.

* * * *

THE year or two of waiting with his few pupils, while with them proving his quality, not only tends to draw out the best there is in him, but the exercise of putting out his best has great value in his self-development. There would be little or no advancement in art if a young and inexperienced teacher could go into a town and at once secure a large class. The difficulties that the young teacher must overcome makes of him a musician and a successful teacher. It is the great lesson of life to learn to wait. While he is waiting for a good business to grow up, he is doing work that will make him grow into a worthy musician and teacher. This is well, for he has not the experience and knowledge necessary that would make it best for his pupils that he should have the great responsibility of guiding the education of young minds. The young teacher must build himself up until he is prepared to really fill the place demanded of the first-class teacher.

* * * *

THE Music Teachers' National Association, which meets in New York the twenty-fourth to twenty-eighth of this month, is going to be one of the most important meetings the Association has ever held. The concerts will be a great feature, and there will be an unusual number of them. There are to be many essays and discussions upon live and helpful subjects. The inland teacher who is remote from any musical center will find in the recitals and meetings of the Association help that is essential to his growth. He will get new ideas, learn new ways of working, see deeper into the technic and expression of his art, and perhaps be lifted out of dangerous ruts, and, more than all, he will become broadened in outlook. Intercourse with fellow-musicians will draw him out. He will learn where he has been working on a false idea, and will find where and how he can bring his pupils up to better attainments. He can find in the ideas advanced by the speakers, and the performance of the artists, a confirmation and the certainty of things that he has worked out for himself, and so get a needed bracing up in self-confidence. Furthermore, the recitals furnish an ideal toward which the teacher can, with more confidence, bring his pupils. These recitals also bring to the teacher's notice many pieces of desirable music, which he can use in his own concert or pupils' recital programmes.

"Slumber not in the tents of your fathers. The world is advancing. Advance with it."—*Mazzini.*

* * * *

OUR reading course is proving especially helpful. The books are the best upon the subject of which they treat, strictly up to date, and decidedly practicable and applicable to the teacher's and pupil's daily work. The reader of this course will not only know the underlying principles of his art, but will be furnished with reasons for its more subtle effects and influences upon the emotions. He will also be enabled to give intelligent reasons for the opinions he gives his pupils. He will be furnished with a solid basis for his opinions, something better than hazy impressions, which are too commonly given at the lesson hour as a basis for a pupil to work upon. The solid rock of fact makes a substantial foundation upon which the pupil may build a superstructure that will stand, but half-formed and hazy ideas will prove to be unstable quicksands upon which all that is placed may soon be swept away with the breath of criticism and the storms of rugged, every-day experience. The books on pedagogy and psychology will furnish the reader with ideas for further investigation of the most profitable and useful kind. To know how to teach, as well as what to teach, is now considered a prime necessity.

"One must spend time in gathering knowledge to give it ont richly."—*E. C. Stedman.*

* * * *

A CISTERN is soon exhausted, but a living spring runs as long as time lasts. What the pupil learns when taking lessons may soon be forgotten, but if he also learns how to study, then he becomes a real student; he can go onward as long as he lives. As we are creatures of habit, why not make the tyrant habit our servant? Make habit advance us. When we leave school or our music lessons, the claims of society, the duties of life, and the calls upon our strength can easily be allowed to prevent us from keeping up a habit of daily practice and musical reading and study; but if we sacredly set apart an hour each day, we can not only retain our past achievements but steadily add to them. We delight in the enjoyment that our music brings us. Why not keep it and increase its intensity by adding to it? The multitudinous calls and duties may all be good, but one of the greatest lessons of life is to learn how to prevent the good from crowding out the best. Shall all of our past years of hard study, labor, and practice, and all of its money cost be thrown away, and with it the refined enjoyment that a daily practice would bring, just for the trifling demands being made constantly upon us? Life is not the number of years lived, but the amount of good crowded within them. The number of years is not at our command, but what goes into them is.

* * * *

WHILE one's friends, the church, and general society have just claims upon his time and activities, there is still a greater claim of duty to one's self in the necessity of growth and self-culture. A firm mind, fortified by an unshakable conviction, is essential in the establishment of daily habits of study. One has to learn how to say that short word "No," and to say it without its implying a "yes." Will-force is to be cultivated as well as any of our other faculties, and life will furnish numberless opportunities for its exercise if we really do our duty to ourselves. And in this duty of self development we prepare ourselves for doing more for others. No one can hold himself up to a daily hour of study without an inflexible purpose. And if all of the above is in abundance, nothing will come of it but disappointment unless one has a fixed honr devoted to this self-development. It will prove what sort of clay one is made of when it comes to establishing and daily maintaining a course of self-development.

AN ANECDOTE OF LISZT.

BY SILAS G. PRATT.

THE great pianist-composer had such a kind heart, was so generous and approachable, that he was not infrequently victimized by the designing and unscrupulous. An incident that tested his forbearance and gentle manners occurred, during my second summer in Weimar, at one of his Sunday mornings "at home," and which might interest the readers of THE ETUDE. There was a large, ruddy-faced English woman, who had been introduced by the Fräulein Stahr sisters and who had been present at several of the informal gatherings at Liszt's house and elsewhere. She was rather coarse, the veins on her cheeks plainly showing the effects of much roast beef of old England with port wine, and while it was known that she was taking some lessons of Fräulein Stahr, it had not been suspected by any one that she cherished an artistic ambition, least of all in the direction of music. This lady was present upon the occasion I mention, and sat or stood close to the left of the piano. There were present Max Pinner, one of Liszt's favorite pupils, William Sherwood, Louis Maas, Miss Amy Fay, Cecelia Gaul, and many other distinguished persons in art and literature, though fortunately for them the Grand Duke and Duchess were not present. We had listened to some delightful piano playing, and Pinner, always courteous and obliging, was still seated at the piano, having just played an accompaniment for one of Lassen's new songs, sung by a member of the opera company in a charming manner, when to the astonishment of every one the stout, red-faced lady arose and placing some music in front of Pinner requested him to accompany her.

Poor Pinner glanced at Liszt in a helpless sort of way and looked about for some one else upon whom he might possibly unload this unwelcome task. But all had quickly fled from the immediate vicinity of the instrument, several escaping into an adjoining room, while the good-hearted host walked toward the furthest end of the room where I stood. As he came forward he spoke and said, "This is liberty hall; every one does as he pleases here." With this he made an involuntary motion of his large hands as though he would wash them of the consequent proceedings.

If, however, we were astounded at the temerity of the woman in attempting to sing without being requested to do so, the astonishment increased when she commenced to sing one of Handel's most ancient arias which, to those present, would have been tedious and unendurable had it been divinely sung by the greatest of living artists.

As the woman's uncultivated and rasping voice proceeded, the amazement increased, and a feeling of disgust, mingled with sympathy for Pinner (who was biting his lips and trying to control his chagrin), possessed us all. The poor misguided woman insisted upon singing the whole thing, lasting fully twelve minutes, during which time I managed to quietly slip out of the room, and with Sherwood and others vent my feelings of shame and wonder at the audacity of the creature who was thus torturing our beloved Liszt. Wondering how the great man would greet the end (as, ordinarily any fair or good performance always received at his hands kindly encouragement), I stood in the doorway during the closing measures, the hideousness of which were enhanced by a grand climax of muscular effort, which made the singer's red face still redder, and reached a series of ear-splitting shrieks that was indeed a triumph of the grotesque.

Poor Pinner, red with disgust and shame, not to mention anger, slid off the piano stool and escaped into the adjoining room, all the occupants of which were immediately attracted by tremendous hand-clapping in which Liszt conspicuously led. But the master stayed in his position at the further end of the room, mechanically flapping his great hands together, a queer sort of resigned look upon his face, with a humorous twinkle in his deep gray eyes, as though he considered the whole performance a good joke. Every one instantly took his cue from Liszt, and even those who had absented themselves returned to join in the hilarious applause.

No word was spoken at all; and thus the great man refrained from offending the person who had afflicted himself and friends, and at the same time turned into amusement (deftly concealed from the lady) what might otherwise have been an unpleasant affair. The aftermath, however, must have been equally surprising to the lady's good British friends, who, no doubt, have since been regaled with a Falstaffian account of her great success, and the "spontaneous applause" in which the great master himself led.

—Music, even in the most harrowing moment, ought never to offend the ear, but should always remain music, which desires to give pleasure.—*Mozart.*

—I am convinced that many who think they have no taste for music would learn to appreciate it and partake of its blessings, if they often listened to good instrumental music with earnestness and attention.—*Ferdinand Hiller.*

THOUGHTS ON EXPRESSION.

BY ROBERT BRAINE.

"IF no have handsome, how can?" was the
and unconsciously sarcastic rejoinder of an enter
Chinaman who had started up in the crayon p
line, in the Bowery district of New York, in respo
the indignant comments of one of his fair custome
found John's efforts to reproduce her fair feature
thing but satisfactory.

Just so it is in music. If a performer does not f
music he is trying to interpret in his inmost soul
has he got to express. "Play with expression
with expression!" is the parrot-like refrain of tho
of teachers and hundreds of thousands of parents a
this bright land, while the number of young an
advanced students who have the slightest concep
what is meant by the oft-repeated refrain is very
small.

Alas, playing with true expression is a very, ve
art, even among professional musicians! Many
they have it when they have it not. True expres
the magic touch which distinguishes the artist fr
artisan. Expression blows the breath of life in
composer's creation, while the merely mechanic
formance of it is like a lay figure or a dummy of
a thing with the outer semblance of a being trul
dead and cold. Or, mechanical playing is like ar
flowers,—hard, stiff, and without perfume,—co
with the sweet, fragrant production of nature,—th
ers of art,—such as bloomed in the heart of the to
who produced them.

How many pupils and teachers, too, blindly st
through the sublimest tone poems, banging dow
keys with great force when they see *f* in the musi
harder when they see *ff*, softening down at the *p*
pp's, hastening at the *accel.'s*, and retarding at the
but all in so mechanical and clumsy a manner th
most ignorant listener hears at once that the per
is only "obeying orders," as indicated by the si
the printed page, and without the slightest concep
the artistic necessities for these changes in musica
and shade.

In other words, such a player is no more than
and blood .Eolian or orchestrion, which merely
duces the notes in a stiff, mechanical manner, w
feeling a note of it.

What can our teachers do to breathe the breath
into all this expressionless playing? With many
we know it is a hopeless task. "Temperament,"
marks the difference between success and failur
soloist, is a gift from on high. It is impossible
duce a poetical nature in a clod-hopper. A large
ity of pupils who offer can not be helped very m
the matter of real expression. The most that
done with them is to compel them to observe the
signs in the music and to render the notes in
rect a manner as possible. Such pupils lack im
tion, temperament, and poetry, and unless their
could be radically changed they could never b
anything more than human grind-organs, withou
accuracy of that instrument.

There are a great number of pupils, however, w
be wonderfully improved in this matter of expres
the teacher will but go about it in the proper m
The pupil must first be made to understand what
ing with expression" really means; that music
language of emotion; and that the light and shad
various nuances simply correspond to the variou
tions which the composer intended to portray
compositions.

Teachers often give their pupils credit for pos
more intelligence in the beginning of their edu
than they really possess. I have found many and
a young pupil who supposed that the *p's, f's, sfz's*
etc., were merely arbitrary marks put in the comp
by the composer, and had no idea that the observa
these signs had as much to do with a really inte
reading of the composition as the observance of th
in reading a poem, to say nothing of the observa
the accents, punctuation, etc.

How many thousands of teachers are there w

COMMENTS ON TWO IMPORTANT SUBJECTS.

BY T. L. RICKABY.

My contribution this month is the result of carefully reading a duo of articles which recently appeared in THE ETUDE, viz.:

(*a*) Should teachers employ collectors?

(*b*) Recitals—*pro* and *con*.

I have already written something on both these topics, but as they both deserve more attention than they usually get, I will try to write more. I may repeat myself, of course, but if what I say should be the means of bringing forward the opinions, experiences, and suggestions of others, the "twice-told tale" may acquire other characteristics than weariness.

The old-fashioned credit system is fast dying or being driven out. In every town the stores of any consequence are awaking to the necessity of a cash business, both for the good of themselves and their customers. Everything must be paid for before it is delivered. Further, the people themselves are realizing the fact that by paying cash their expenses are lessened, because they buy cheaper, and, in addition, do not buy so much. However, when it comes to music lessons, the matter is different. People will often continue lessons without paying, because they actually imagine it is of no consequence. The music teacher is nobody, anyway (often this is true, and the teacher has no one to blame but himself), and he must do without money until he is obliged to ask for it personally, or send bills which are ignored or forgotten. Under the circumstances, it would seem reasonable to employ a collector. I never did it myself, but I have known it done, and "getting into hot water" does not begin to describe the result.

A better way is for the teacher to turn over a new leaf. Let it be known that from "now on" every pupil must pay the fees at the first lesson. If the teacher is competent and knows it, and if his work has produced good results in his town, he will experience little or no difficulty except, perhaps, at the outset. He may lose a pupil or two, but he will not be obliged to resort to the horror of asking for money—a very disagreeable thing for a sensitive man. Further, he will feel the agreeable consciousness that he has no collecting to do. To quote Mr. Lichling, "One can't teach music and run a collection agency at the same time." Another thing: pupils studying with a teacher who is known to be very strict in the matter of fees, always feel a sort of superiority just on that account; *they* know their lessons are paid, and so does everybody else know it. And now as to precedent: A 1000 mile railroad journey is paid for before you ride a foot; a theatrical performance is paid for before the curtain rises; if your sons or daughters go off to college, they, like an order for some advertised nostrums, must be accompanied by the cash.

Pupils who enter the large conservatories must show receipts before their lessons are assigned. The chief piano teachers of national and European reputation of whom I have any knowledge, are either paid for a full term, or are paid at each lesson. Now it remains for the teacher to appraise himself. As a general thing, he will be taken at his own valuation. If he is willing to continue giving lessons, and to take what he can get by dint of luck and dunning, that is his own lookout. But if he knows he is a proficient and capable teacher, a well-read, up-to date musician, then let him act like one by insisting on the remuneration for his work being paid in advance, as other competent and capable teachers do.

Before leaving the matter I would suggest that it is a good plan to work by the calendar month. It simplifies and systematizes matters considerably. By this means a teacher will once in a while have to give nine lessons in one month; but that is a very little matter compared to the advantages. In the first place, patrons can have no excuse about forgetting when money is due—it is always due on the first lesson in each calendar month. Another advantage is that the teacher's income materializes at one time instead of being "sprinkled" over the seasons.

In conclusion, dearly beloved brethren, I will say that the reason the music teachers are so little thought of by the majority is because they are only too often slipshod and careless in their ways of doing things. They do not stand on their dignity in the right way, and they have never claimed co-equality with the other professions, or if they claimed it they never maintained their claim. Lawyers, physicians, artists, and college professors know what they are worth, demand their price, and get it. Not so with music. Many "charge $5.00 a lesson" but take what they can get. They give away music and music lessons, forgetting that "lightly gotten is lightly prized." Again, lawyers, artists, doctors, and professors have their offices, studios, and schools, where those seeking professional services must come. For years and years the musician has been content to wander from house to house, like a rag and bone collector. Some do it yet. Let us hope that, for the good of the profession, there will soon be no itinerant music teachers, no incompetent ones, no ill-paid ones, and no collectors needed.

* * * *

My idea of a pupil's recital is that it is not an entertainment, but a part of their recitation. And at all my amateur monthly affairs I am very careful to "rub in" this fact to the audience. As there are always some lessons which are recited badly or indifferently, even so recitals are sometimes highly satisfactory or indifferent. The recital is certainly an incentive to harder work. If a pupil knows he must play, then he exerts a greater diligence in preparing his work. I do not mean by this that they must play whether or no, and risk a breakdown. I carefully guard against that. But I do not look for finish, etc. Playing in public recitals is merely to assist the pupils to gain confidence and assurance. This they can not do by only one recital in a year; they must play oftener. Further, they should be absolutely free. This is where a mistake is often made. If an audience pays money to hear music it is only right that a good program is given, and given well. If the recital is free and the audience understands that the recital is merely a lesson or part of the pupil's instruction, all shortcomings will be readily forgiven or more likely never noticed.

FINGER QUALITY IN PIANO PLAYING.

M. Henri Falcke, the Paris pianist, is one of those players of whose performance scarcely any one writes without speaking of his delicacy of touch. As pupils of his who have not been blessed in this way by nature have been known to acquire the magic quality, his manner of proceeding with such must be of interest.

"I am not a fatalist as to touch," says M. Falcke. "I do not say, with a great many, 'Oh, well; touch is born, not made, so that settles it.' Some are born, I know, with this justness of expression by the fingers, which does not mean either strength or weakness, but a close physical connection with sentiment of the mind, which may be called a sentiment of the fingers. With some this can be cultivated, partly by mental, partly by physical processes; with others cultivation may be more or less perfect, so as to reduce extremely disagreeable playing to that which is extremely agreeable. In any case there is no excuse for leaving a pupil in a state of nature just because he was born so.

"Touch is to the fingers what quality is to the voice; but reflect how few singers are artists on native quality. There is much more that is artificial than natural in art, as in the development of taste or manner. How many gauche girls may be made gracious and charming, how many brutal natures refined and discriminating, through judicious and persistent training!

"All work with the hand must be individual. No two persons' hands are alike, any more than two leaves on a tree; it is impossible. The study from the start must be in line with hand conformation. What will do for a wide hand will not do for a slim one. The hand that is thick through will not respond to the course for a thin, transparent web. Two sorts of hands are the most difficult: one that is long and narrow and bony—like lead pencils bound tightly together—at the knuckles; the other a thick, flat, solid one, with square finger-points and an expression that, even if it has never done anything, looks as if it had been always pushing wheelbarrows. There is a fat hand with small finger-points that can make a delicious touch when guided by a tender soul; and a hand does not have to look like wax, according to the novelists, in order to be a piano hand.

"I am convinced that the wrist has more to do with piano touch than is realized by players, teachers, or the public.

"Most of the disagreeable sound that is called indescribable and unchangeable is the result of playing from the elbow. Till the wrist is perfectly free, both ways, nothing can be done toward touch. The side motion of the wrist is absolutely indispensable to a caressing tone. A stiff wrist means hard tone; only blows of sound are made.

"Then, too, tone does not depend on elevation of the fingers, but on the thought that lies between the finger-points and the keys at the time of contact. Fingers may be raised a yard high, yet come down upon an object with the lightness of a feather. This may be illustrated upon the piano wood or upon the hand of the pupil—that force is in intention.

"Pupils learn too much and hear too little. Mind is busy with notes, nerves with fear, muscles are stiffened to make time as those of a horse to make a jump; the whole intention is hypnotized by bars and lines, and imagination is paralyzed. Pupils play and do not listen; everything is hard and dry and false.

"Instead they should breathe as they play. See, here are regular commas and semicolons and even exclamation points through these exercises. Punctuation, phrasing, meaning are allied—anything that will make notes and bars subservient, anything that will make the eyes look in, not out.

"Will you think it strange if I say to you that Sarah Bernhardt has been my best piano professor?

"Her diction, her declamation, her tranquillity, her freedom of thought in uttering lines, were a revelation to me in musical expression. I learned what phrasing meant in 'Cleopatra,' and lost sight of bars and notes in 'Fedora' and 'Gismonda.'"

Much irregularity and feebleness of touch come from a habit pupils have of pressing the keys but part way down, with the idea of making a light tone. The keys must be pressed quite to the bottom, and the tone made to depend on the force, or sentiment of force, rather.

To show the importance of thought, fancy, imagination, in piano playing is the most difficult part of the work. The choice of pieces that shall have little thought and little technic and much melody, with distinct lines of sound and color, is difficult. To keep down pride in technic at the same time that perfection in technic is developed is difficult. There comes a time when the pupil's pride in technic is maddening to the musician-teacher. His hands have become so free, so able, so supple; he is so much master of note tangles; he is possessed to do, to show, to go, and he plays with anvil rhythm.

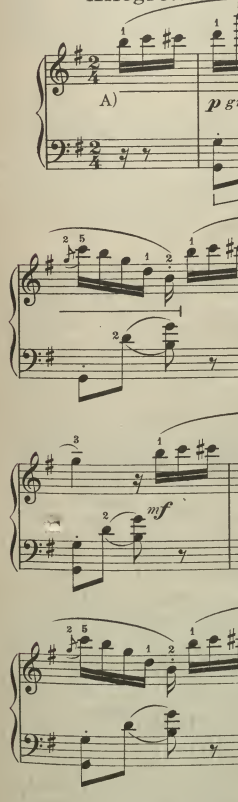
The haste of American pupils and their misconception of educational lines are very hampering to the foreign teacher. They many times come to have so many lessons, just to put on finishing touches. They look for a coat of varnish in art, or rather in success, for that is what many seek. They go the minute the first dawn of progress is made. They give a teacher no chance to use his plan of teaching, which is variety itself, and infinite. —*Ex.*

—What would be thought of making a child learn to read before he had learned to talk? Yet this is precisely what most of the elementary instruction books upon the piano expect him to do in music. The early impressions in music ought to come into the mind through the vehicle of song. They reach the interior perceptions better, and the voice is intuitively obedient to the will in a way that the fingers are not, in consequence of which it happens that a child realizes melodies in a more musical way when he tries to sing them than merely when he tries to play them. When this part of the education has been neglected, and when the whole habit of life has been further and further away from it, as is the case with the average of musical amateurs, the best way is to begin again with singing. One has to learn to think tonal combinations and to sing them; then to identify them when one hears them sung; then to write them.

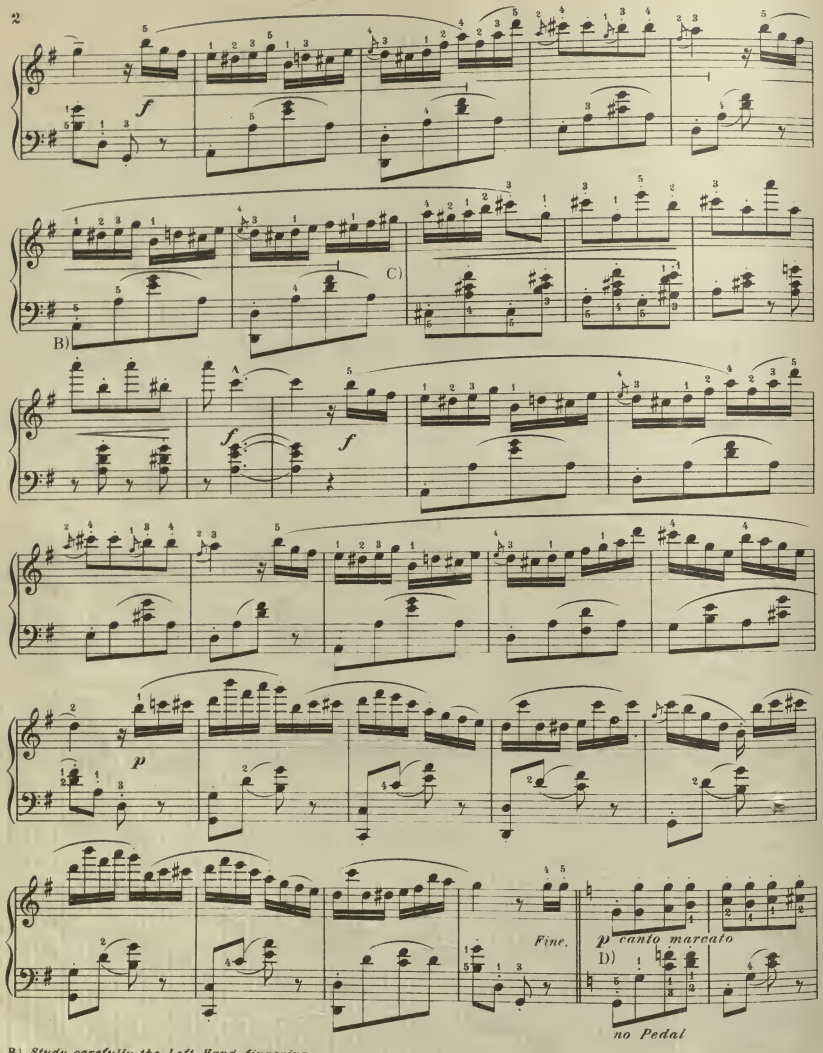
An excellent piece for flue
hands should be drilled sep
in order to become thorough

Revised and fingered by
O. R. Skinner.

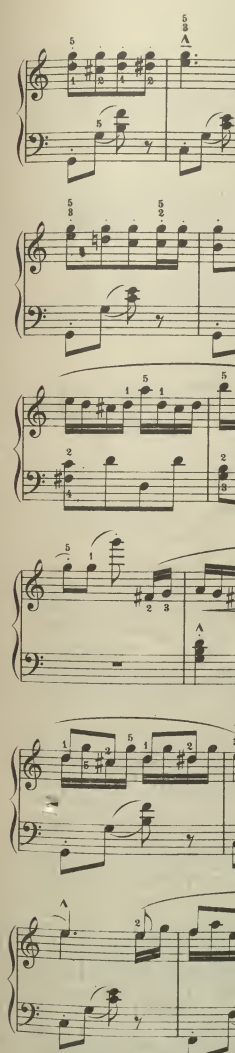
Allegretto.



A) *The mark* ——| *indicates*
be firmly held its full time.



B) *Study carefully the Left Hand fingering.*
C) *Play these 5 measures increasingly snappy and emphatic up to the long chord. It is an excellent contrast to the quiet melodic flow of the preceding page. All the staccato notes and chords may be played by a short down-arm touch*
D) *Give prominence to the melody in the Alto. The Right Hand part should be executed with the dropping fore-arm touch. The effect should be light, bounding, and elastic.*

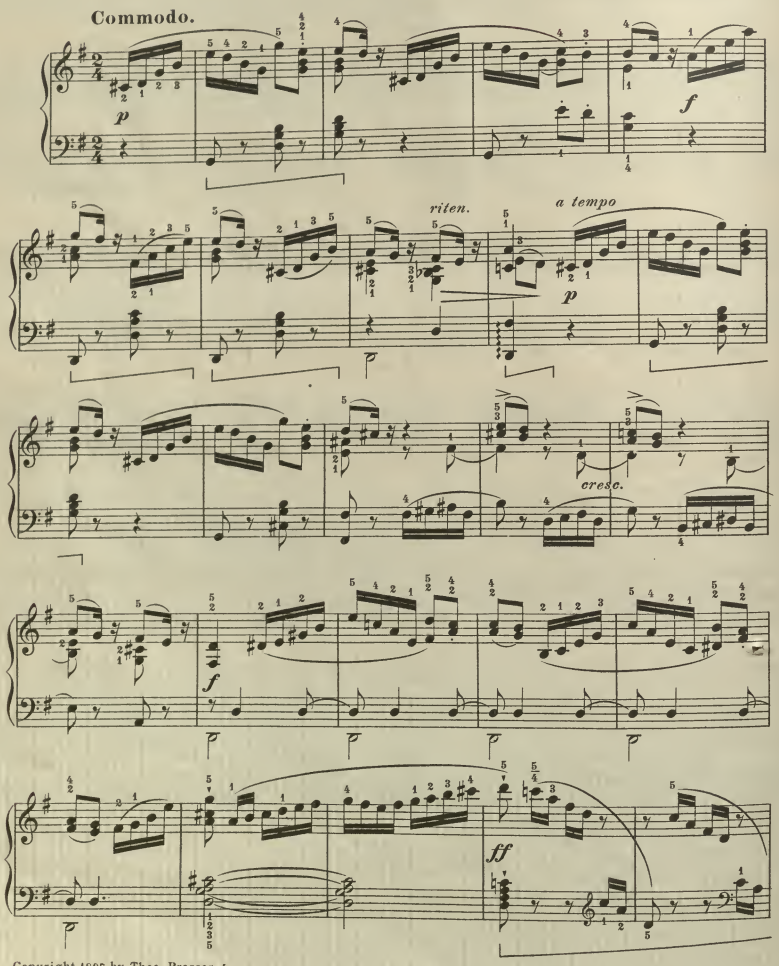


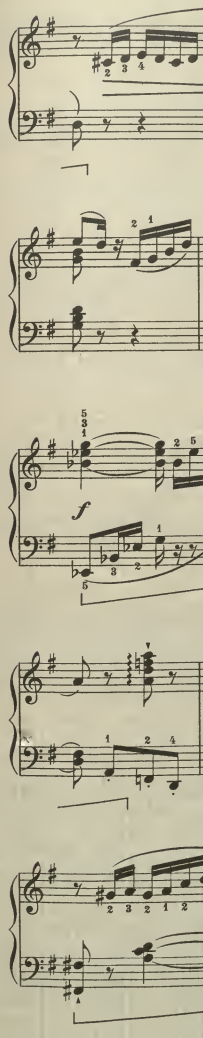
E) *The Left Hand quietly and co*
F) *These four measures in a st*
G) *The melody should be made p*
pages.

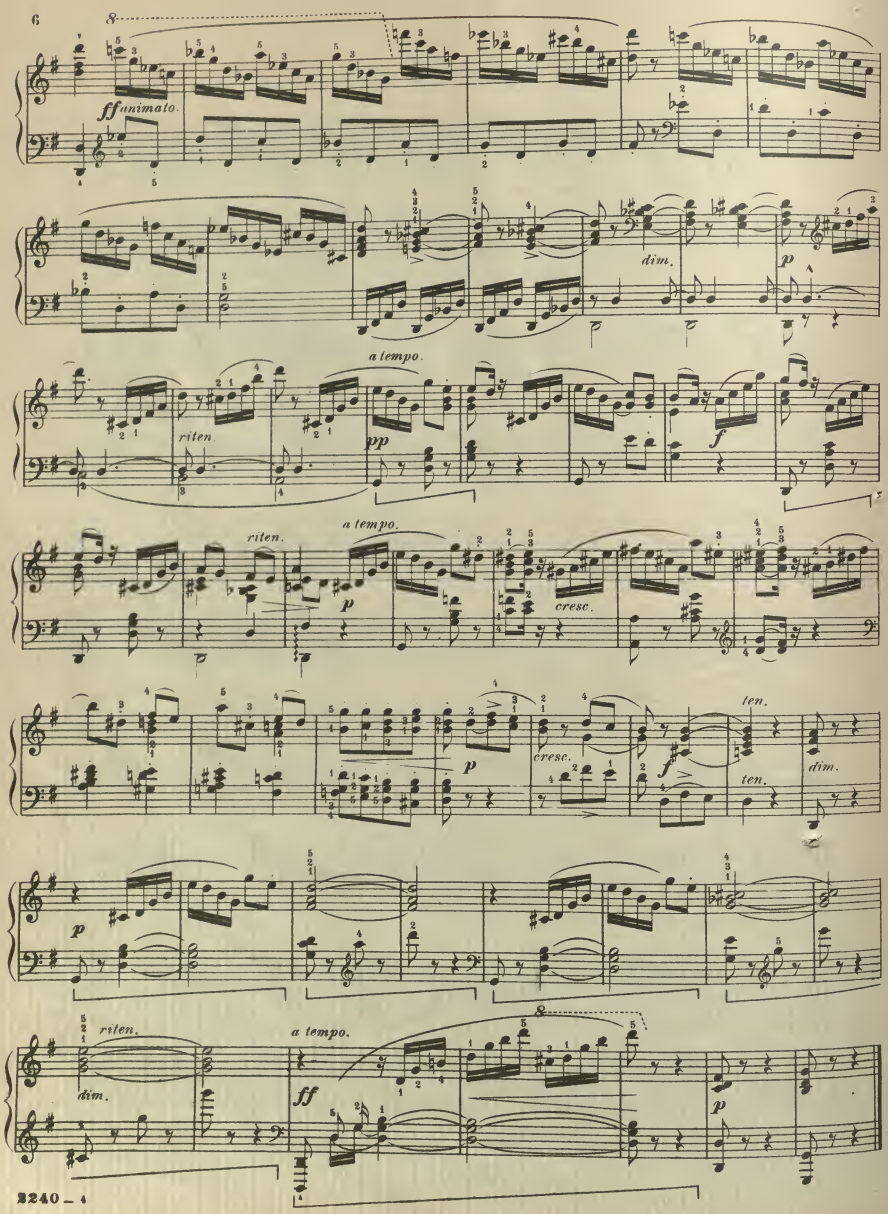
No. 2240

ROCOCO.

N. v. Wilm, Op. 149. No. 5.







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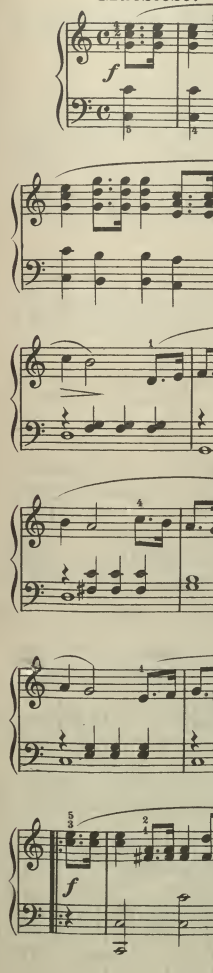
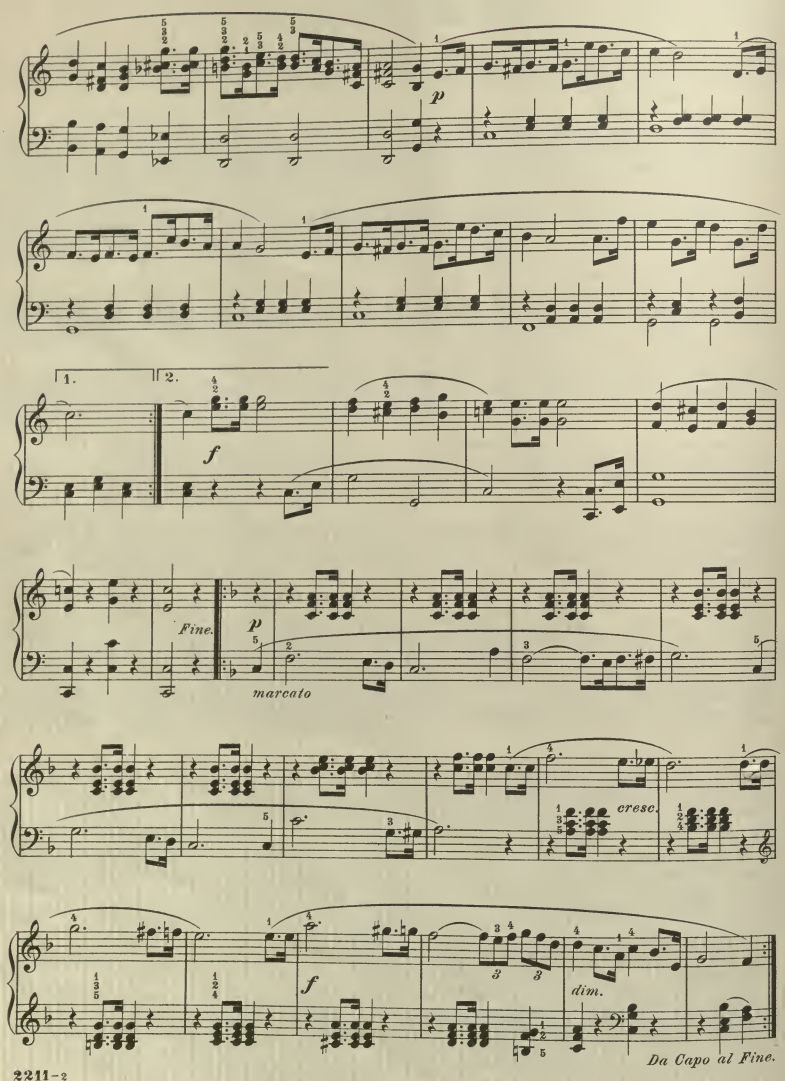
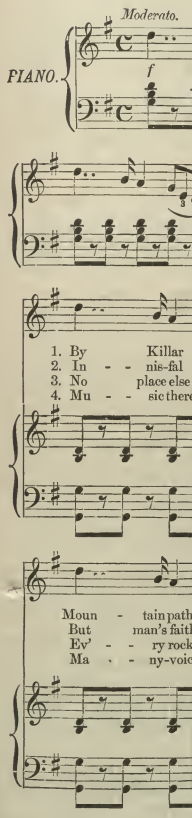
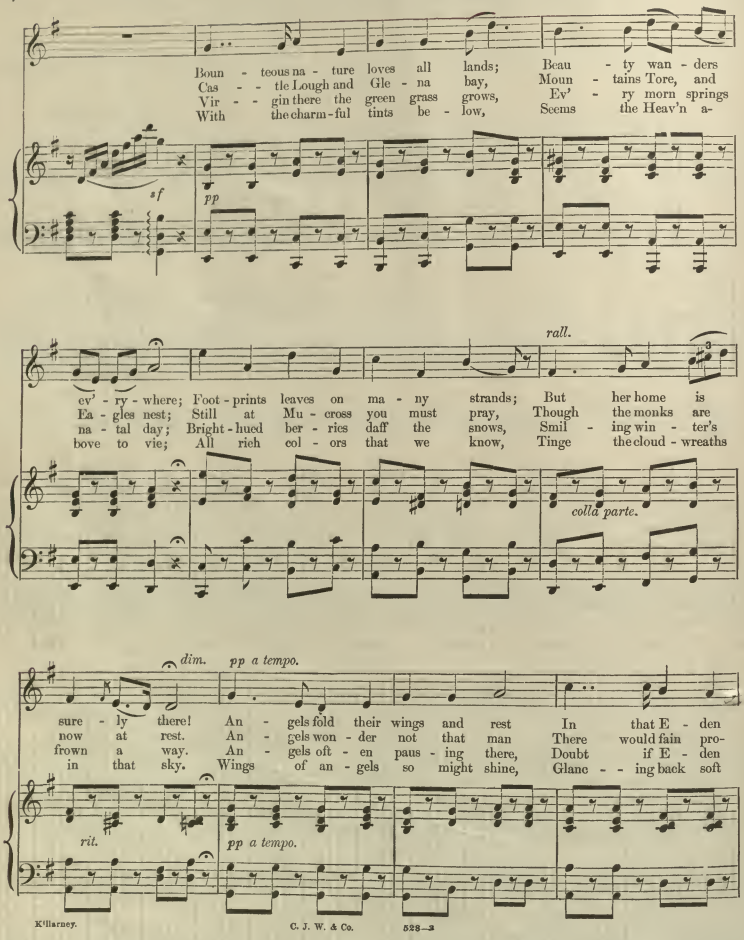
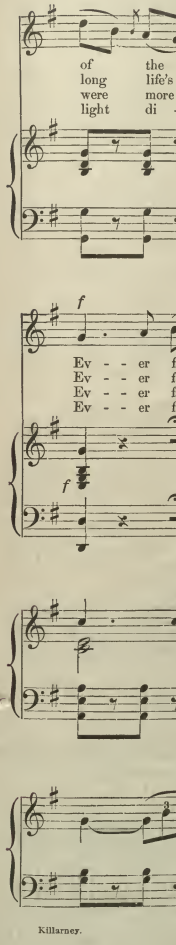
Maestoso.




p
1.
2.
f
Fine.
p
marcato
cresc.
f
dim.
Da Capo al Fine.


Moderato.
PIANO.
f
1. By Killar
2. In - - nis-fal
3. No place else
4. Mu - - sic there
Moun - tain path
But man's faith
Ev' - - ry rock
Ma - - ny-voic

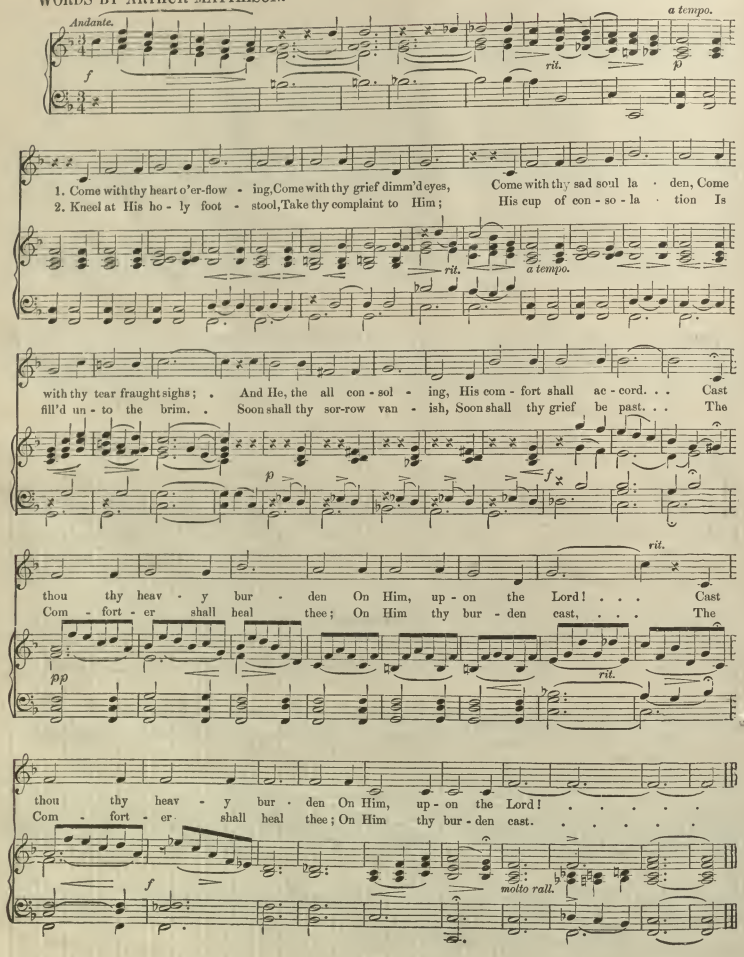

Boun - teous na - ture loves all lands; Beau - ty wan - ders
Cas - - - tle Lough and Gle - na bay, Moun - tains Tore, and
Vir - - gin there the green grass grows, Ev' - ry morn springs
With the charm - ful tints be - low, Seems the Heav'n a-
sf
pp
rall.
ev' - ry - where; Foot - prints leaves on ma - ny strands; But her home is
Ea - gles nest; Still at Mu - cross you must pray, Though the monks are
na - tal day; Bright - hued ber - ries daff the snows, Smil - ing win - ter's
bove to vie; All rich col - ors that we know, Tinge the cloud - wreaths
colla parte.
dim.
pp a tempo.
sure - ly there! An - gels fold their wings and rest In that E - den
now at rest. An - gels won - der not that man There would fain pro-
frown a way. An - gels oft - en paus - ing there, Doubt if E - den
in that sky. Wings of an - gels so might shine, Glanc - - ing back soft
rit.
pp a tempo.


of the
long life's
were more
light di
f
Ev - - er
Ev - - er
Ev - - er
Ev - - er
f

CAST THY BURDEN UPON THE LORD.

WORDS BY ARTHUR MATTHISON.

MUSIC BY LOUIS DIEHL.



One of the most charming pia
observed – the ladies observe
never passes an evening witho
religious sentiment, his poetic
asked of him his reason for so
"It is," replied he, "because I
that melody has become my ev

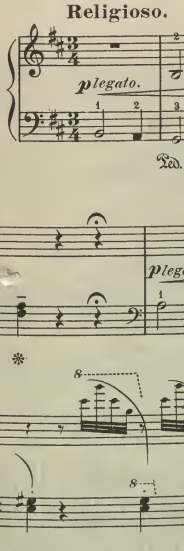
These words seemed to hide a
inquirer dared not question the
chance has given me the key t
reply to his lovely questioner.

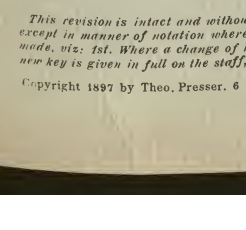
During his stay in Cuba, Gotts
where a woman of mind and hea
particularly recommended, con
most active sympathy, in one of
most as tender as maternal lov

Struck down by an incurable
mourned the absence of her onl
fogetfulness of her sufferings
pianist, now become her guest
sician. One evening, while suffe

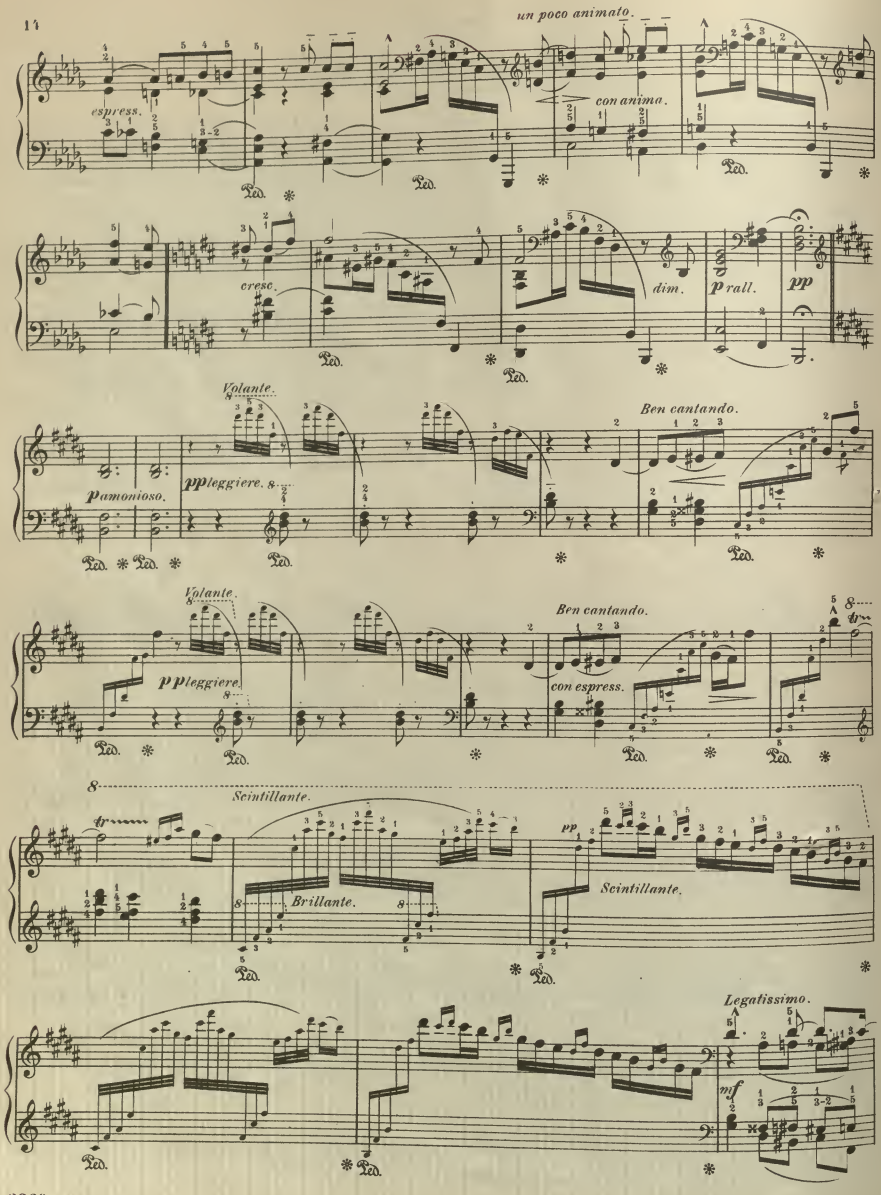
Revised by William Mason.

Religioso.





*This revision is intact and witho
except in manner of notation where
mode, viz: 1st. Where a change of
new key is given in full on the staff.*


un poco animato.
espress.
con anima.
cresc.
dim.
p rall.
pp
Volante.
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pamonioso.
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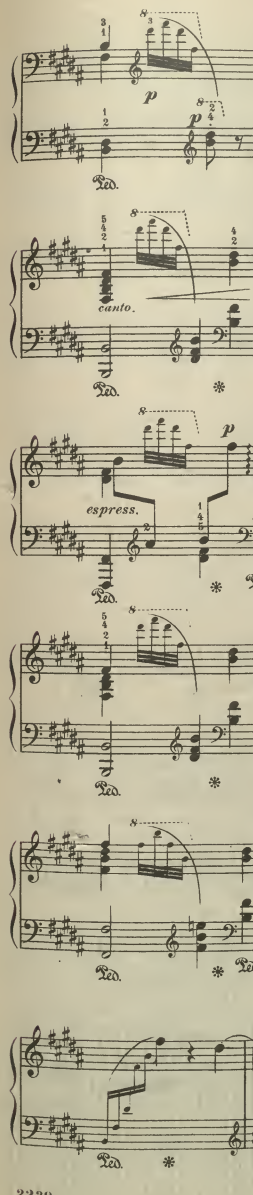
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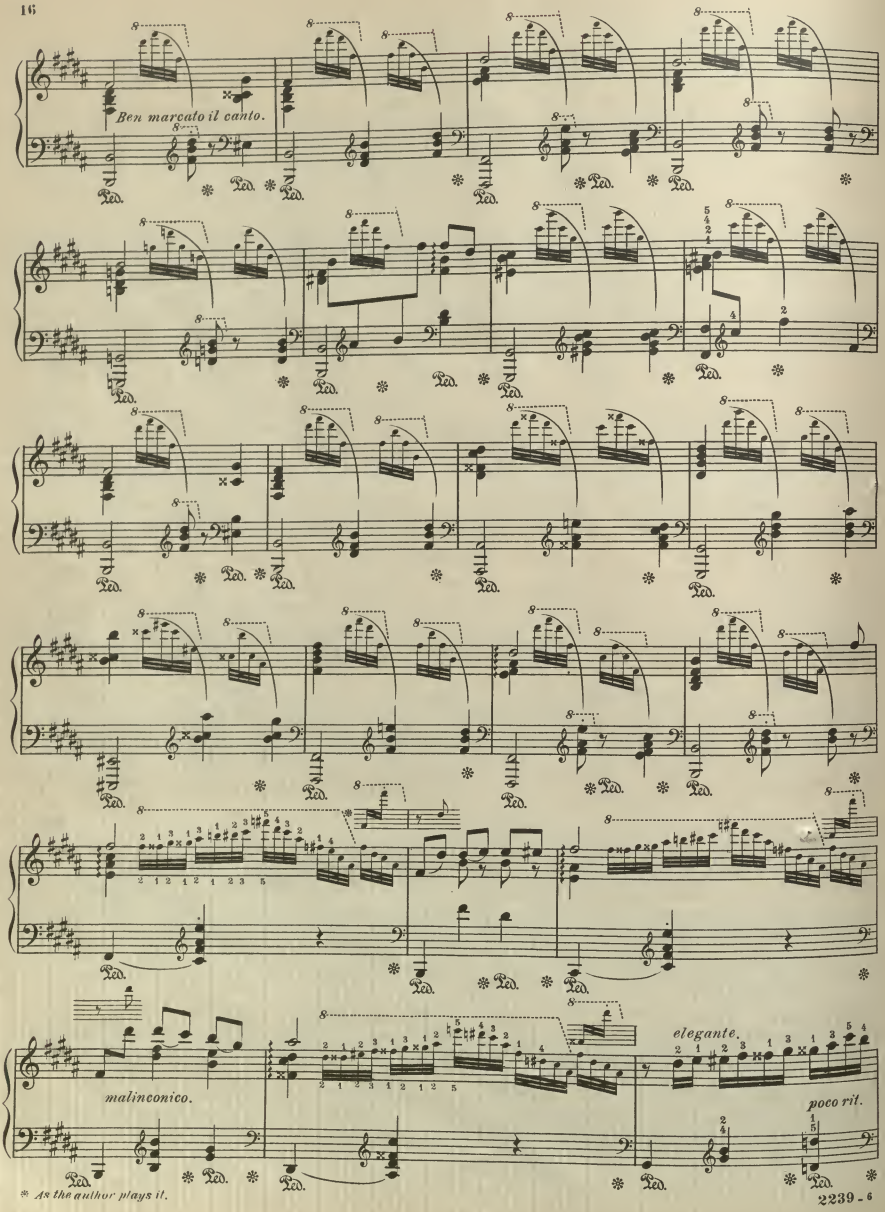
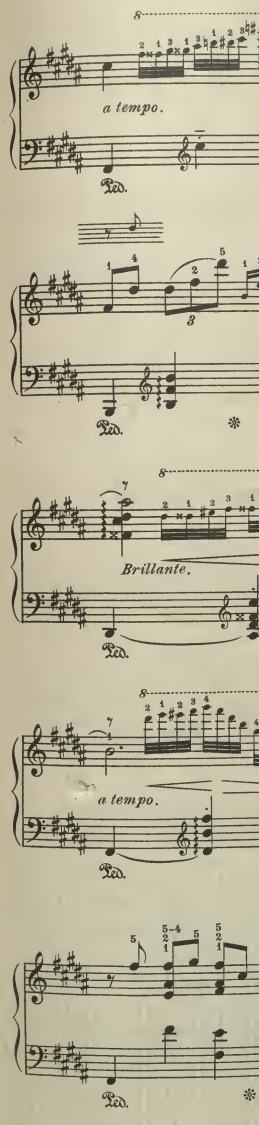
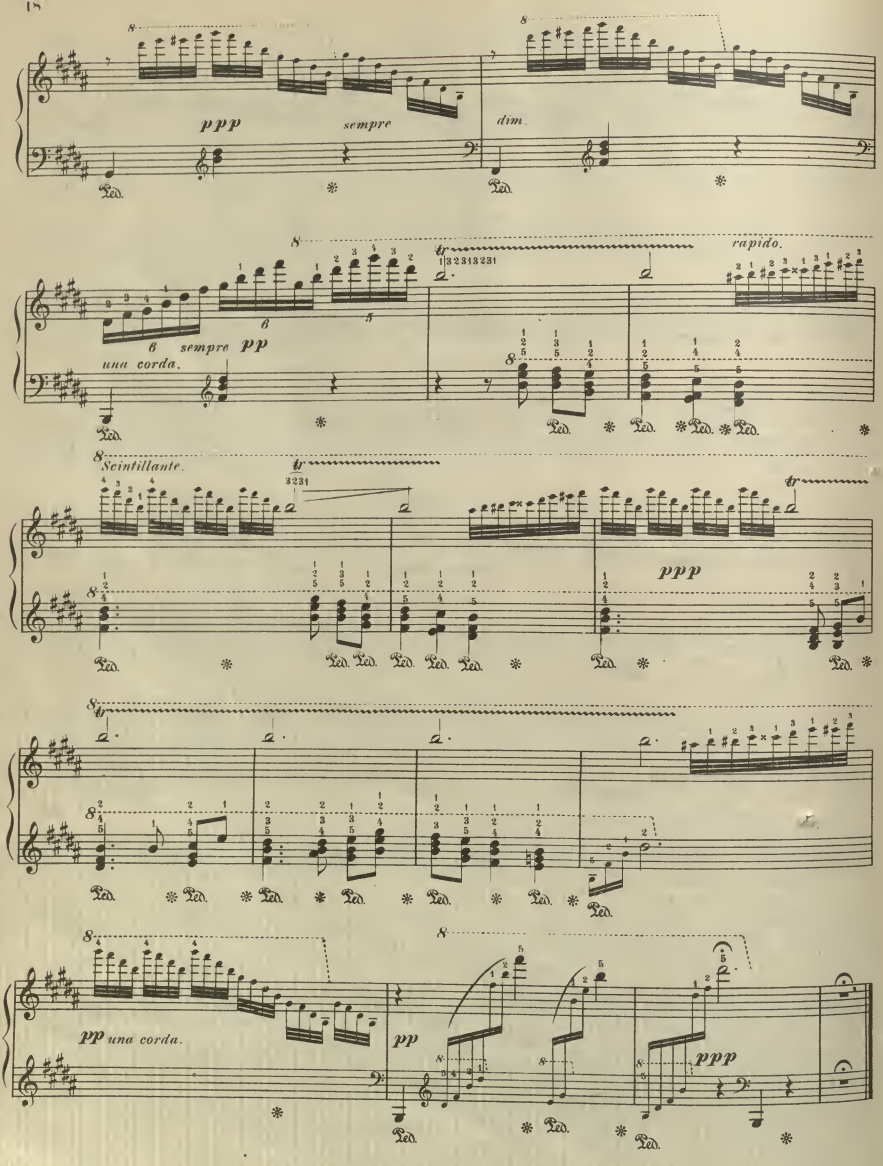


* As the author plays it.

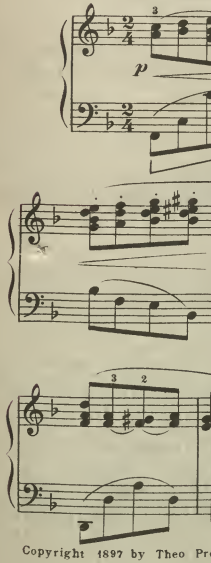


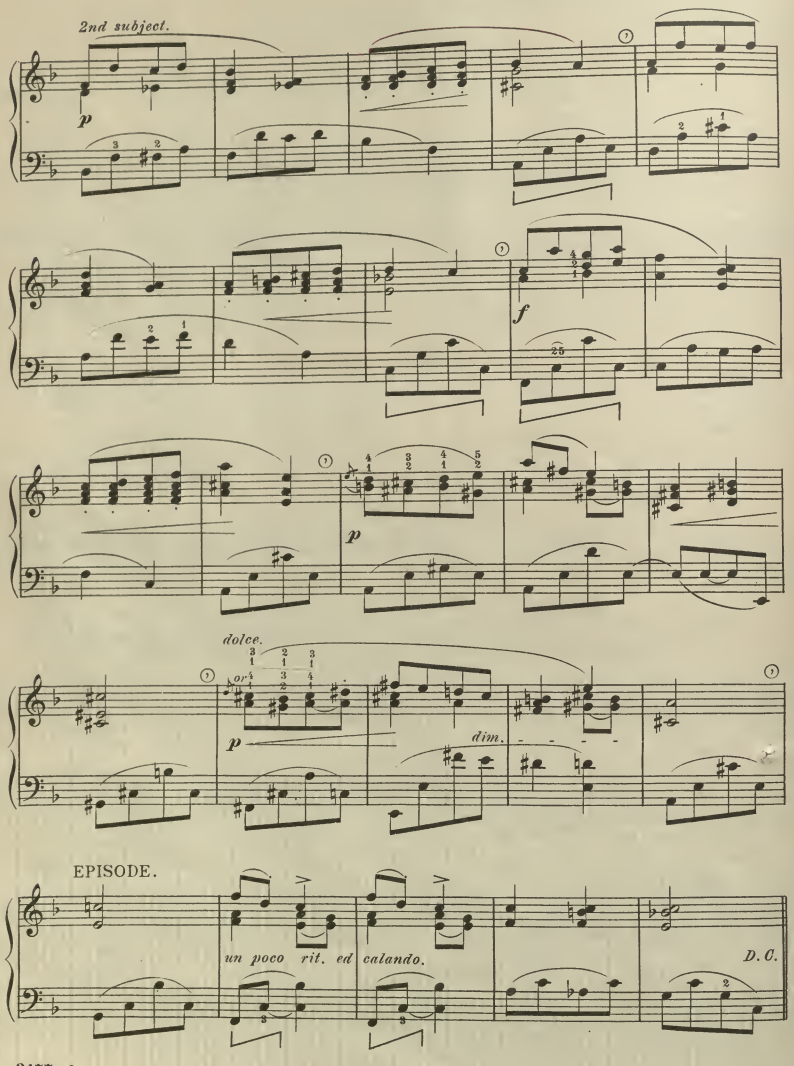


Nº 2177

"Song Form" in two
The first 16 measure
which is divided into t
ures each. Each sectio
into 4 measures formi
1 is almost wholly in *F*
tion into the relative *D*
measures 4–6. The stu
Section 1 ends on the d
that Section 2 ends on
subject in Canon (*Imi*
in the Key of *B-Flat*

Berceuse. (*Fr.*) A cradle s
Un poco. Somewhat, a littl
Rit. Growing slower and sl
Ed. And.





THE SELECTION OF TEACHERS.

BY ROBERT W. HILL.

THE selection of teachers is often embarras
parents, for so much depends upon a wise choice.
desirable that music shall enter early into the ed
of children, and because the selection of a teac
not be deferred until the child's judgment is of va
the responsibility of selection rests with the pa
guardians. Yet it is just at this time, when the
of children are most easily impressed, that mista
most disastrous. It is then they need the most
training and the most competent teachers. How t
a wrong selection is a troublesome question. I
were some definite rules which would assure
mistake, it would be comparatively easy for the
parent to settle his children under good teachers;
each individual in society has a unique personal
too, each teacher requires a special examination to
mine his fitness. It is true that there are genera
fications which are expected in all, but these
relate to the outward side of character, while the
ties which determine the success or failure of the t
or even fitness for the profession, do not lie on t
face. It is not sufficient that there be technical
for that is often possessed by those who have no a
for teaching. Nor is the mere ability to comm
knowledge sufficient; for, while a reservoir may di
freely, its capacity may be very limited, and s
teachers. If, however, technical ability and
culture be combined with an interesting and e
manner in teaching, and if the moral and social q
are not lacking, there is a combination highly s
tory. All teachers should approximate this sta
but, as they do not, many people find, when to
that they have been unfortunate in the selectio
for their children.

Good manners and morals are as necessary as
nical ability. It is not at all pleasant to know tha
are teachers who have such poor control of their
that, like Leschetizky, they "rave," and sometim
"throw books and music after the retreating and
ated pupils." Such conduct is only one remov
what in any other profession would speedily co
man to an asylum for the insane. It certainly in
nervous derangement in the teacher. It has inter
psychological phenomenon associated with
ability, but it must always awaken a feeling of
that ability should be so handicapped. Because
that Beethoven was a "boor," is no reason that a
of music should also be a boor. Because certa
brated teachers in Europe have used personal viol
their pupils, that fact does not give license to
teachers to strike pupils for mistakes. Teachers
strive after the admirable elements in the chara
those who have proven successful as instructo
long hair does not make an artist, neither wil
idiosyncrasies of famous teachers, if adopted, giv
imitators the genius they showed in their work.
objection to violence applies to language as well
duct. The teacher who forgets the dignity of his
sion, and develops the "scolding" habit, will
the proper influence which ought to be associate
his position. That habit will make the music
time of constraint. The scolding propensity wil
a decided feeling of dread, and this in turn will
the charm of music for the pupil. It may also,
sisted in, finally render it necessary to change te
in order to prevent permanent distaste for music.
things being true, if it be necessary to make a ch
tween teachers of great ability with little self-c
and others of far less pronounced technical abil
satisfactory manners, choose the latter, for the in
of good manners, and a kindly balanced spirit is
a great deal. It will win the confidence and sti
the mind of pupils, and when children are nervo
backward it will inspire that trust and respect
which little can be accomplished. Hence, whi
desirable to secure talent, it will be better to tak
age ability, if talent is to be had only associate
such traits as we read of. In other professions th
and most successful teachers are generally th

GLEANINGS THRESHED OUT.

THE absolnte need of a firm conviction is too often overlooked hy parents, teachers, and pupils. Thousands fall short of success because they "want" to be players, but never have really determined to be snch. There is a world-wide difference between wishing and willing. Nixon Waterman in the *League of American Wheelmen* sets this off in a style that pupils can understand, as follows:

"'I Wish' and 'I Will,' so my grandmother says,
Were two little boys in the long ago.
And 'I Wish' used to sigh while 'I Will' used to try
For the things he desired; at least that's what my
Grandma tells me, and she ought to know.

"They grew to be men, so my grandmother says,
And all that 'I Wish' ever did was to dream,
To dream and to sigh that life's hill was so high,
While 'I Will' went to work and soon learned, if we try,
Hills are never so steep as they seem."

It is more than doubtful if ever any one became eminent in a profession without really loving the hard work and hard study necessary for preparing himself in it. The great mass of pupils dread the necessary amount of work involved in preparation. They wish to become eminent, but do not will it sufficiently strong to carry them over all obstacles to progress. There is almost a universal fallacy regarding the worth of what people call "trying." If a weight of 25 pounds is to be lifted, a 24 pound lift will never move it. "Trying" is one of the most worthless expenditures of effort and will we can possibly squander. Nothing short of actnal accomplishment ever succeeds. Mere trying leaves one nothing but bitter disappointment. Quit trying and actually do.

* * * *

THE Thresher read recently two good stories that illustrate this idea of there being a world-wide difference between wishing and willing, and trying and doing. The editor of the exchange in which he read them gives a short comment npon the stories which is decidedly to the point. Here they are, comment and all:

"It is said that a certain Senator of the United States, and judge, began life as a carpenter, and being at work on a judge's bench was asked: 'Why do you take so much pains?' He instantly replied, 'Because I want a good seat when I want to sit upon it.' Though taken as a joke at the time, it is stated that when he did become judge he sat upon that very bench.

"It is said that ex-Senator Jones, of Florida, was a carpenter, and proposed marriage to a young woman who rejected him because she preferred a lawyer, and that he vowed that he would become a greater lawyer than the man that she accepted. He did so, and worried his former rival almost to death in the courts. It is quite likely that neither of these stories is true, and yet they are both possible. Many cases have occurred of men forming and announcing ambitions at a time when it seemed preposterous for them to fancy that they could reach such a point. It is better to dream of the highest worthy achievements in boyhood, than to go along from day to day without ever thinking of any greater achievements than are possible in the state into which one has stumbled."

The teacher can lend a hand here in showing his pupils why it is necessary to never know when one is defeated, to never suffer defeat. First of all, there must be a genuine love for the art. When the pupil talks and thinks music he must become at once enthusiastic regarding it. The teacher can lead his pupils to see and feel the deeper and inner beanties of music, and to consider musical art as one of the grandest gifts God has given us, and he can show his pupils the delights that are snre to come to those who really become mnsicians. Notwithstanding "Many are called, but few are chosen," the teacher can do mnch in the way of inspiring his pupils with a desire to become worthy devotees of the "Divine Art."

* * * *

THERE is no end of yonng people who are going to study music, give their whole time to it, "next year." But every teacher of experience knows that "next year" never has arrived. The fact is, any one who is too weak to overcome the obstacles in his path this year will be all the more feeble to do so next year. Every year brings its own hindrauces, and only those who have great force of will and nnflinching determination ever override all that wonld hinder their progress. In winning one's way to success there must be the ability to turn everything that would hinder into a help, troubles must hut inspire, obstacles must serve as stepping-stones for higher climbing. Whatever lies at hand must be brought into immediate service. This faculty of turning all things to one's own acconnt has to be assiduously cultivated. He will have to take the strawberries and cream when they are passing, instead of calling for them when there are none to be had. If achievement was so easy that the pupil with but little force of will could succeed, there would be no progress in the world. The difficnlties in the way weed ont the incompetents and strengthen those who are really worthy of the honors that success brings. When the pupil lives for success and makes everything help him onward to it, and does not wait for something "to turn up," he may eventnally be classed with the great Danish sculptor, Thorwaldsen:

"We often fail, by searching far and wide
For what lies close at hand. To serve our turn
We ask fair wind and favorable tide.
From the dead Danish sculptor let us learn
To make Occasion, not to be denied:
Against the sheer, precipitous mountain-side
Thorwaldsen carved his Lion at Lucerne."

* * * *

How fearfully a failnre cnts the heart! Yet failures are seldom accidents. They could have been certainly foretold. The pupil plays his piece well all bnt a measure or two; here he stumbles. But he thinks that he will stop and get it worked out at his next practice period; but he goes on the next time as before, leaving it for the "next time," and so on, np to the hour of the musicale. Dickens makes Micawber say: "Annnal income, 20 pounds; annual expenditures, 19 naught and six; result, happiness. Annual income, 20 ponnds; annual expenditures, 20 ponnds naught and six; result, misery. The blossom is blighted, the leaf is withered, the god of day goes down npon the dreary scene, and—and in short, you are forever floored. As I am."

It takes some pupils many years to learn, if ever they learn it, that their playing is no better than when they play at their worst. It is the old adage, "The chain is no stronger than its weakest link." There is no habit of more value to a pupil than to at once find the hard passages in his piece and conquer them by slow and perfect playing, doing it with the right tonch as well as with the right note values and expression. No piece is really learned until it can be played with good expression, with a musical touch, and with a certain abandon, at a tempo faster than demanded by good taste, and, also, at a tempo mnch slower than its correct rate. This secured, the pupil can play with self-confidence and langh nervousness ont of countenance. Mr. Micawber might have said: "Time to perfectly learn that piece, twenty hours; time spent in practicing it, twenty hours and thirty minutes; result, happiness. Time to perfectly learn that piece, twenty hours; time spent in practicing it, nineteen hours and thirty minntes; result, misery. The blossom is blighted, the leaf is withered, the god of day goes down npon the dreary scene, and—and in short, yon are forever floored."

Letters to Teachers.

BY W. S. B. MATHEWS.

"I am a teacher here and have been nsing yonr 'Graded Course' for some time. I am anxious to stndy hard and diligently for a year or two, but my poverty-stricken purse keeps me from advancing as I want to. They seem to greatly appreciate my playing in different cities, bnt oh, that is nothing.

"Please tell me where I can help to advance myself in mnsic. I would be very fortunate if I conld receive instruction from you, but these pecuniary circumstances compel me to remain where I am. E. E. J."

From the newspaper reports of your playing which yon send me, you seem to have made rapid progress and to give promise of snccess.

You mnst take it for granted that music is a profession like any other business. The money you put into your education is the same thing as capital invested in business. If, therefore, your ambition is serions, and yonr success already of snch kind as to give promise, the rational thing to do is to find ont as well as you can how long it will take to complete yonr edncation to a point where you will be able to maintain yourself. Then you must borrow the money to go on with it, or get some of your friends to advance it, to he paid back when yon get to work. This is the rational and sensible thing to do.

Take the distinguished virtuoso, Mr. Clarence Eddy. He showed remarkable talent as a yonng man and it was necessary for him to go to Europe to go on with his education. His father borrowed sufficient money to enable him to send him to Berlin for abont three and a half years. Mr. Eddy made such diligent nse of his time there that at the end he was a very great virtnoso indeed, and npon arriving in Chicago shortly afterward he immediately took the leading place with such success that he was able to repay this borrowed money within two years from his arrival in the city.

There are many other examples of the same kind connected with mnsic, and while it is not to be expected that every musician will prove to be a great virtnoso after a few years' education, even for successful teaching, it is absolntely indispensable to make an adequate preparation, which preparation, if properly made and certified to, constitntes the most usefnl capital one can have in his bnsiness.

Living in a small place where money is not plentiful and everything is done at low prices, this proposition no doubt seems to yon impossible; bnt if you will look about you will find plenty of young men in the town npon whom money has been spent for their education just in the way that I am recommending in this case.

If a young man desires to become a doctor or a lawyer or any kind of a scientist, he has to have the best possible schooling, and plenty of it, and the money is fonnd in order that he may have it; bnt the common impression is that a girl who shows talent in music ought to give lessons until she has saved money to enable her to begin her study further on, and so go on, paying as she goes, the passing expectation being that a girl will get married and give over teaching about the time she is ready to begin. Of course, there is something in this; but it often happens later on that a woman takes np the work again, in which case her professional training stands her in hand as capital, and which can not be wholly lost. It is much more profitable and advisable to start with a thorough edncation than merely to pnt a patch on yonr ignorance here and there, leaving the substance sticking out between.

Moreover, it is wholly nnreasonable to expect a student in music to pay her way while studying, just as mnch as to expect a doctor to practice on everybody in sight, or a young lawyer to try cases to pay his way. Such a proceeding is absurd on the face of it.

I will say fnrther, that in every large city the leading mnsic schools have more or less scholarships and partial scholarships, where a pupil of unusual talent will be instructed without paying anything. These places are generally competed for, and the best prepared persons, or the most competent persons, get them. This, of course, leaves the question of personal support the only thing to make, and it is not reasonable to expect to do this by any lessons while you are studying; it is too much of a tax upon yon.

I have answered your question at this very unusual length, because the problem you present is a very common one, indeed. I have letters very often of the same general tenor, and in addition to that I want to state that after this self-making experience myself, I know the weakness of it.

"What would you advise me to give a pupil, a bright little girl ten years of age, who has just finished White's 'Excelsior Method for the Reed Organ?' Would it be all right to take up Landon's 'School of Reed Organ Playing?' If so, what grade? T. O. K."

I am not a judge of the method of organ instruction, although I have made two books for it in my time. I think Landon's School will be about the thing for you, the more advanced parts of it,—I should say Grade III.

"I do not nnderstand how the second note of the phrase is to be given, according to directions, in the Bow-

The Musical Listener.

THE labor of love carried out by Fran Cosima Wagner in glorification of her husband's highest ideals is well known to the world, but comparatively few realize how earnestly and with what enthusiasm Robert Schumann's wife, friend, and intimate co-worker after his death led the minds and fingers of earnest students along the musical paths marked out by the commanding intelligence of Schumann.

It is improbable that any virtuoso will ever interpret the impassioned, almost tragic moods of Schmann as did this close companion of his inmost life and sympathies.

During her last years at Frankfurt, Madame Schmann drew about her a large following of students from various parts of the world, each and every one imbued with Madame's own religious feeling for the musical art, holding in especial reverence Beethoven, Schmann, and Brahms.

Not long since one of this inner circle (Miss Shakspeare, daughter of Shakspeare, the London singing master) played to The Listener and talked of her life with Madame Schmann at Frankfurt, and of the enthusiastic devotion of herself and her fellow-workers to Madame Schmann and her teaching.

"Madame is no light disciplinarian," said Miss Shakspeare. "If we fall below her standard of our individual capabilities we suffer for it. A certain element of seriousness is an absolnte requisite to her good graces. I never can forget her look of disgnst when I first played to her, nsing, as was my habit, some rather sensational orchestral effects picked np from my father, whose piano playing Gounod pronounced the best orchestral imitation he ever heard from the pianoforte." Madame demanded: "Where did yon get such tricks? You will forget them at once. We only do what is legitimate here—no brass hands do we have in onr sonata playing. We are honest, straightforward, conscientions here. We imitate no other instrument, but we make the piano speak."

* * * *

Brahms.

And speaking of the Schumanns reminds me of their close sympathy with the illnminating genius whose physical being has recently gone ont of onr present life.

Robert Schumann was Brahms' first and best friend. The two bold, poetic minds touched at many points—partienlarly at that one of subjectivity. Although Brahms' later style showed a rebound toward classicism, a Schumanesqne dramatic coloring of themes, especially in his songs and chamber music, belonged to the very essence of his thonght, and could not he eliminated.

Madame Schumann remained ever faithful to her early opiuion of Brahms as a giant. She impregnated her pupils to such a degree with her own devotion to his compositions that Miss Shakspeare, for instance, had become narrowed down to a one-sided enthusiasm.

At present it is impossible to predict the extent of the post-bumons fame of Brahms among the musical dilettanti, many of whom are still prone to cavil at certain features of his work; but no one could doubt the strong grasp he bas upon the appreciation and affections of thoughtful musicians after listening to the Kneisel Qnartet, of Boston, and the Boston Symphony Orchestra play memorial programmes of Brahms' compositions the week following his death.

Reverence, admiration, and sympathy were prominent in their reading of every phrase wronght ont by the mnsical idealist of our times.

The friendship existing between these composers suggests to The Listener a refntation, by illustration, of the generally accepted belief that in America there is none of the German companionship in music, none of the fraternal sympathy which nrges on even a faint spark of talent into the brightest flame it can ignite.

* * * *

A Musical Household.

The Listener came across a mnsical household not long ago, worthy of comment and a place in history. A yonng man came back from some years of Enropean mnsical study along various lines, althongh composition was his strongest point. He happened, when settling in an American metropolis, to find a home in a private family of friends who were of his own profession.

Both husband and wife of this home are piano teachers. The former had done something at composition when fresh from his own Enropean student days, but the grind of pedagogic labors had thrown his creative faculties into the backgronnd. With the entrance of the yonng musician into the family, a change came over "the spirit of their dreams"—both piano teachers began to hear haunting melodies and harmonies beseeching an outlet. Consequently, at present the three of one profession are composing night and day, as though in a harmonious fever, aiding and abetting each other, and turning out, through the means of mutnal inspiration and encouragement, such work as would never have seen the light nnder different circumstances, where jealonsy of endeavor or results abonnd, as is too often the case.

* * * *

Music for Children.

Among those who teach the piano to children the chief obstacle to success is the dearth of tuneful, graceful, intelligent, and withal easy music, within the comprehension of the very yonng in years and thought. Most of the music that is simple enough in character is either sickly sentimental or, in other ways, what can best he designated as trashy. No amonnt of grnmbling from teachers has hitherto incited composers to action along a line for success in which a composer mnst have a peculiar fitness. However, The Listener believes better things are in store for the infant mind, now that he has rnn across some recent publications fitting in at every point with the crying need for jnst such tuneful melodies, easy of execntion and perfectly fingered. The woman who composed these has fonnd a broad field for real missionary effort, in which she gives promise of working with well-deserved success.

* * * *

Voice Builders.

There seems to be a growing sentiment in disfavor of pecuniary harvests, gleamed from high-sounding, ruinous methods of teaching mnsic. Mnch has been said and written on the snbject recently, but apparently without the desired result, for The Listener has seen, within the week, advertisements of a "Voice Builder" and several other remarkable kinds of beings capped by the sign reading, "Mrs. ——, Psychological Voice Culture." The first one sonnded dangerons, but the last one can not induce much physical harm if it does as its title indicates—deals either with the larynx of the soul or the sonl of the larynx.

* * * *

Wagner a Theosophist.

The latest mnsical discoverer would appear to be the Englishman who has come to America to expound his new theory, whose cardinal doctrine is that Wagner was a theosophist—that when rightly studied and analyzed, his operas reveal every trne principle of theosophy, which faith it was his desire to expound by means of his creations.

Snch assertions move one to wonder if Wagner knew he was proselyting for the Orient in those days when he sailed aronnd the North Sea in abject poverty and seized npon the legend of The Flying Dutchman with the trne dramatist's instinct.

Perhaps this was too early in his career—before his theosophical tendencies were fully matured.

Jnst as all roads are said to lead to Rome, so all true religions lead to God, and all supreme genius reveals to each man his own faith. We have no objection to Wagner as a theosophist, provided he is allowed to be a Christian, too, bnt from the lukewarm interest displayed so far in America in regard to the new theory, it would seem that the universal mind prefers to accept him at his own valnation—as the father of modern mnsical drama, free from any attempt at doctrinal exposition outside the acknowledged realm of art.

THE TRAGIC SIDE OF MUSIC STUDY.

SUPERFICIAL observers, writes L. Liebling in the *German Times*, and those concerned, do not see the tragedy which is constantly being enacted before our very eyes, here in Berlin, by the legion of foreign students who come here each autumn, remain a year or two, cast a glance into the wonderfnl world of music, strive frantically to become inhabitants of the enchanted sphere, realize its inaccessibility, sigh from the depths of a sickened heart, sink helplessly into the quagmire of disappointment and mediocrity, and fade from out of the throng that stnmbles on blindly, only to meet a similar fate in the end. The poor blinded moths flicker about the light nntil they are burned. What youth, energy, health, enthusiasm, love, hope, and—money, are wasted each year in the never-ceasing, gigantic strnggle! We thousands are all working to reach an eminence on which only three or four can stand; on which not more than a dozen have stood since music first became an art. Doting mothers, fond fathers, loving brothers and sisters, are left behind and half-forgotten, in order to gratify an ambition which, in most cases, amounts to nothing more than the mere selfish desire to shine forth from the rank and file of our fellow-creatures, to taste the sednctive notoriety. Few of us feel the heat of the sacred flame, burning into and destroying our peace of mind, when we do not play, or sing, or compose. Those who feel no such inner spur, commit a crime against their family and themselves, when they devote their life to following a profession which can offer them nothing but the leavings of others, of greater ones than they. Let them become good wives and intelligent mothers; striving merchants and sensible citizens. Why follow a pursnit in which there is hardly any money to be gained, and which demands nothing hut sacrifices without returning any benefits? Some of us are not fit to do anything but bask in the sunshine and dream. The possession of those characteristics does not always denote that we are geniuses. They denote that either of our parents, or we ourselves, deserve severe and constant whippings.

Of the many foreign students in Berlin, I know hut two whom I consider geniuses. They are both girls.

If circnmstances are such that no other line of work is open to you, content yourself with studying mnsic and learn as much as yon can, bnt do n't despair if that should be very little. Genius shows itself very soon; if it belongs to you, neither your friends nor yonrself will long be nnaware of it. If yon are no genius, stay at home; if yon have talent, and nothing more, be content with what yon accomplish by bard work and patience. Do not hope for things that can not come. And before all, do n't think of suicide as a remedy for disappointed hopes. Half an apple is better than none. Life may not be "all beer and skittles," as Trilby remarked, but if one looks about, there will be found enough "beer and skittles" to make death a horrible contingency. Only intense selfishness could have prompted the suicides of which I spoke above. There was little consideration shown for the surviving relatives. They bear the suffering, and the disappointment, and the nnhealing grief. I repeat, that only selfishness, and a share of envy, could prompt such a desperate measure. Look about you, and seek for those students whose hopes have been blighted, who are plodding the dark paths of misery and disappointment, and who may be meditating the last dread step. Here are many snch, I assnre you, who can be redeemed and brightened by a few cheerful words, a kindly grasp of the hand, and a warm, friendly smile. Do n't tell such persons to "be patient," "work hard," "practice makes perfect," and similar idiotic platitudes; talk of home, of brothers and sisters, of friendship, of maternal longing and filial duty, of sunshine, of spring, of love. Those are the chords that can be made to resound in almost every human breast. Work, and if you do n't succeed, do the best you can with what you have learned.

—The safe path to excellence and success in every calling is that of appropriate preliminary education, diligent application to learn the art, and assidnity in practicing it.—*Edward Everett.*

Vocal Department.

CONDUCTED BY H. W. GREENE.

[*In this connection there will be a* QUESTION AND ANSWER DEPARTMENT, *open to* THE ETUDE *subscriptio*
Make your questions brief and to the point. The qu
must be sent in not later than the fifteenth of the month
sure an answer in the succeeding issue of THE ETUDE

The Meat and Drink of the Singer.

THIS is not a delicate subject. On the contrary a practical, every-day consideration. A well-fed m and by that I mean a scientifically well-fed man resources which the unscientifically fed, or the man is entirely destitute of. The singer must be nourished than any other professional. The de made upon him by his profession are greater on the of brawn and muscle, brain and vitality, in combin than can possibly be required in any other field of The nearest approach to it, perhaps, is the adv grades of military life, and they approximate it o a most respectful distance; therefore, what the shall eat is important, and because of its importan been much written about and much more talked and the result of this is, that a well fed, fully sust and nourished physical condition has come to be upon as the inseparable companion of artistic su Whoever heard of a lank, hungry-looking singer? not refer to those who desire to sing or who have failures of singing, bnt to those who have made of ing a success. These two conditions are so synony that one might almost argue that they have learne art of good living, therefore they know how to sing is entirely true that until one has learned the art o living he is not in a fit condition to reap subst benefit from the art of singing; therefore let us l the subject carefully, and if there are any subdiv to be made let us be explicit.

The mental condition is first worthy of our cons tion. Food for the mind,—metaphysical extremis trying to argue that the mind is not functional bears but a very obscnre relation to what the old of thought considered as vital, not to say physical. world has not yet arrived at sufficient culture to m possible to carry out successfully that experiment the poverty-stricken farmer tried on his horse. Yo remember that he had some green spectacles constr for the animal, and then turned him out to gras heap of shavings, which the animal devoured an farmer congratulated himself that he had solve great problem of economy, but, as he expressed it as the horse became accustomed to living on shavi died, so probably just as the metaphysical world ge body into that ideal condition where it will not be sary to feed it in order to have the mind well hons will perform in a similar fashion. These latte nysties are too busy proving that the body is a nui anyhow; possibly it will not be such a great relief they have to get along without it. It appears to m this is pertinent to onr subject to only this extent the vocal instrument is a very real and tangible and it will be some time before we can make a good without nourishing it advisedly.

Since brain is of the first importance, we will loo the matter of brain food. In answer to the que What is brain food? Holbrook, in his "Hygiene Brain," says: "All food that nourishes the bod makes good blood is brain food. In general, the and grains contain these substances which the requires, bnt our present mode of cookery is suc much of our food is robbed of its most nutritious erties, or rendered indigestible before it reache stomach. Brown bread made from the very be wheat, or bread made of wheat from which the ext coating has been removed, but not with it the s layer, is very desirable for brain-workers. Baker's h bread made of poor white flonr and the worst of bad however, is not fit to be eaten. Oatmeal is an exc food to do brain-work on,—used once a day with fr is very nourishing. Lean meat is not a brain, b muscle, food. Oysters are valuable brain food, if

H. W. GREENE, *Editor Vocal Department of* THE ETUDE:

Dear Sir.—Referring to your three questions touching the subject of a vocal congress, I would answer to the first: Yes, an exchange of ideas upon any subject which concerns a great number of people is always a good thing, if that exchange of ideas is the result of a universal or general desire to arrive at the most final conclusions. For these reasons a congress of the vocal profession is desirable.

As to the second question: The principal object of a first conference should be to consider the expediency of limiting the acquirements and general educational attainments which ought to be necessary for a professional vocalist; in other words, to circumscribe the vocal profession by a wall of legal defense against all sham and false doctrine, and prevent from teaching or practicing those who have not qualified for the work.

Thirdly, a good list of topics would be, perhaps:

"Can a course in vocal music be defined similarly to a course in law or medicine?"

"Should the power of granting certificates be delegated to the schools or to some organized national body?"

"Should certificates be granted for life, or should they be limited and graded?"

"What qualifications shall be necessary for an examiner, and by what process shall he be chosen?"

It might be wise, however, previous to any attempt to arrange a conference, to consider the obstacles, if any, and of what nature, which may stand in the way of the success of such an attempt. It may be found necessary to pursue a course of suasion, in order to favorably incline individual members of the profession to confer upon their many and diverse methods and views. The vocal art resembles quite closely in many particulars the science of medicine, and musicians might profitably take a lesson from the doctors. They have their conferences over special cases, and meet regularly in Association, and the foremost practitioners endeavor yearly to take a course in observation at the leading hospitals. J. P. K.

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ANSWERS TO VOICE QUESTIONS.

W. E.—Tradition sanctions the pronunciation of the first syllable of the word Abraham as if spelt Ab, when sung in Oratorio. In chanting, such a pronunciation would appear forced and pedantic. I should give the first syllable the long sound of a, and the second syllable the ah sound.

C. L. N.—Since the space of the Question and Answer Department of THE ETUDE is not sufficiently elastic to compass an exhaustive treatment of the technical questions contained in your letter of inquiry, I advise close attention to the subject matter of the Vocal Department, which in time will unquestionably cover all of the points suggested by the article from which your questions were quoted.

* * * *

CHURCH MUSIC.

SPEAKING of choir matters, Dudley Buck says, in the *Sunday School Times*, that: "1. The choir is supposed to sing with spirit and precision, not accommodating itself to the dragging tendency of the congregation. This is the purpose for which the choir is supposed to have been organized. A congregation accustomed to listen to such rendering would soon lose much of its inherent sluggishness, and, by natural or unconscious imitation, acquire the habit and style desired. Meantime the choir must have within itself the firmness of rhythm wished for, in order to affect the congregation. So the choir has its separate rehearsal with the organ, and we will suppose its membership to be extremely amateurish, both as regards voices and general luck in scientific ability. Suppose, further, that the music to be studied is new to the performers. It will soon be noticed (1) that the organ helps where it should not help; (2) that it conceals that which it should not conceal; and (3) that it does not aid in overcoming the rhythmic lassitude which the average chorus choir assumed is certain to bring with it. With the presupposed rehearsal conditions, the organ-tone (even if softly played) envelops the voices, unduly sustaining them where self-reliance should be the rule, and casting a sort of veil over all sorts of minor musical iniquities on the part of individuals, which, in the aggregate, amount to much. After all, in this connection, the old-fashioned New England choirs of fifty to seventy-five years ago had a true artistic basis with their 'pitch-pipes' and tuning-forks. They had to find the desired accent and rhythm within themselves. This meant independence of accompaniment. Nor was their problem a simpler one than that of to-day. Many of their old tunes are much more intricate than the present tunes. However, we are happily rid of the majority of them. We have no quarrel with the 'survival of the fittest.' One fact remains: frequent occasional singing without accompaniment is excellent rehearsal practice for any choir. The organ does not assist this training. It helps too much, and may easily lead to general dependence.

"2. The organ so employed in rehearsal conceals faults from both organist and director (these two offices should be united in one person wherever possible). When the choir rehearses with the organ in a church otherwise empty, there is not infrequently a carrying out and carrying over of the tone into the body of the edifice, rendering it very difficult, not to say impossible, for the conductor to judge what the voices are really doing. The singers themselves feel this to a great extent, if the music is unfamiliar. The choir will usually hear itself better when a congregation is present. Meantime, seated near the organ, the tone of which itself 'carries over' the heads of the singers, both choir and conductor are at a manifest disadvantage in respect to the very purpose for which they are assembled.

"3. The lack of rhythmic impetus is even more felt under the above conditions than with a full church, especially while the learning process is going on.

"It is the conviction of the writer that nearly all choir rehearsals should be held with piano, only resorting to the organ after correctness has been secured—not only as to mere notes, but also as to style and expression.

"The advantages of the piano rehearsal, held in a smaller room than the church proper, are not far to seek. The choir can be grouped around the instrument. Its tones give the pitch, and start the choir with the most definite rhythm. On the other hand, when the full chorus commences, the evanescent quality of the piano is practically absorbed and covered for the time being, but its rhythm can be felt. Thus the individual singer is thrown largely upon his or her own resources, and the conductor can far more readily discover and correct errors of which he might be oblivious were the organ the accompanying instrument. Best of all, a crisp and marked accentuation can be continuously given by the piano, which thus tends directly to overcome the lagging and dragging referred to. Rehearsed in this manner, voices soon acquire the habit of promptitude and exactness in rhythm. This they will carry with them subsequently to the organ, and further impart to a congregation. Then comes the joint effect as it should be. In this way, that which was spoken of as lacking in the organ is overcome, and the desired result obtained. If the choir but sing independently, 'lustily, and with a good courage,' any organist worthy of the name can support and enhance the effect.

"In conclusion, and to put it as concisely as possible, I regard the organ plus an effective chorus choir as one joint instrument—in detail doubtless complex, but serving united in the one result, *'ad majorem gloriam Dei!'*"

MUSIC EDUCATION.

BY CALVIN B. CADY.

PRELIMINARY.

THE distinction being insisted upon between tone hearing and music consciousness, between sense training and conceptive development of music idea, rests upon a spiritually scientific basis, and includes more than appears upon the surface. The whole problem of education is involved. What is education and what its character? A failure to understand this means disaster, be the seeming results of work ever so brilliant. A misconception in premise means error in conclusion.

What is the crying need of the hour in this matter of education? Is it not discovering and unlocking the infinite capacity of man to realize the "law of the Spirit of Life," and know that "the Kingdom of God is within" that man who is the "image and likeness" of infinite and omnipresent Intelligence? In other words: Is it a training of sense material that we need, or an uncovering and unfolding of sense spiritual? Shall we have an education contingent upon shattered tympanums, dead nerves, or mental lacks, shutting the child out of the kingdom of infinite Mind by making it impossible for such a child to realize in consciousness any one of the infinite ideas in that kingdom? Could this in fact be education? Is it not mockery to call it such? But is not the materialistic tendence of our so-called education doing this very thing?

Shall we not rather look for such a spiritual conception of education as shall reveal the sons of God, and prove that the "liberty of the sons of God" scientifically involves the whole mental, equally with the moral, economy of man? Is it not time for us to know and prove that the Mind of Christ, capable of reflecting itself in a purified moral nature, is equally capable of *in* forming the fruit of Intelligence in the consciousness of man?

A recent work, "The Voice and Spiritual Education," by Mr. Hiram Corson, of Cornell University, is so outspoken on this question of spiritual education that a quotation seems imperative. It is a voice crying in the wilderness, and saying:

"The university of the future, in order to be a vastly greater power than the university of the present, must at least rank spiritual education with intellectual training and discipline. This the university of the near future must do; the university of a more remote future, we must believe, if we believe that the spiritual is the crowning attribute of man,—that by which he is linked with the permanent, the eternal,—will make all intellectual training and discipline, even all physical training, so far as may be, subservient to the spiritual man. * * *

"The rectification of the intellect must, as the greatest poem of the century, Browning's 'Ring and the Book,' implicitly teaches, be through rectification of the spiritual, absolute man. * * * What may be said to be the predominant idea of the present day—entertained especially by scientists and exercising its influence, more or less, on the majority of minds—in regard to the main avenue to knowledge and truth? I answer, and I think not unjustifiably, the idea that the analytic, discursive, generalizing intellect is adequate to solve all solvable problems; that it is the only reliable means of arriving at positive knowledge; that, accordingly, education, the highest education, consists almost exclusively in learning and in being trained to discover and apply the laws, so called, of nature to trace facts to their (scientific) causes, and to advance logically from causes to facts—that upon which the analyzing and generalizing intellect can not be exercised being set down as unknowable. Of an *intuition* inaccessible to analysis they take little or no account. This some future age, with a more complete education than ours, will, I am persuaded, regard as the cardinal defect in the education and philosophy of the present age—a defect that tends to deaden, if not destroy, in many minds, all faith in those spiritual instincts and spiritual susceptibilities and apprehensions which constitute the basis of a living hope and faith in immortality, and through which, and through which alone, man may know, *without* thought, some of the highest truths, truths which are beyond the reach of the discourse of reason. * * * That there are higher and subtler organs of discernment than the discursive intellect, and higher things to be discovered than can be discovered by the senses, the lowliest of men and women, no less than the most exalted in intellect and genius, have, throughout the whole recorded history of the race, borne incontrovertible testimony. * * * The present signs of the times, however, give promise that humanity, far as it has drifted in one direction, will assert its *wholeness*, and will 'render unto Cæsar the things that are Cæsar's, and unto God the things that are God's;' and that the awakening of 'the interior divinity,' of the spiritual instincts and intuitions, will be as much the aim of the education of the future as the exercise of the mere intellect now is. This awakening must be begun in infancy."

What class of teachers is given a greater opportunity to make this prophecy a realized fact than the teachers of art, and specifically music art? What class of teachers meet their students on so individual a basis? What class of teachers deal with a subject of thought making more general demands upon mind and heart?

What class of teachers need more than music teachers to understand clearly that even music is not the vital thing in their work, but *education*; and *that* education which shall lead to a "knowledge of the Son of God, unto a perfect man, unto the *measure of the stature of the fullness of Christ*"? What class of teachers need more than music teachers to understand what education spiritually means?

Let us begin, at least, to get up out of brains and fingers and ears into the mind of the Son of Man; into Him "in whom we live, *move*, and have our being," mentally and spiritually.

(To be continued.)

Thoughts—Suggestions—Adv

PRACTICAL POINTS BY EMINENT TEACH

EAR TRAINING (*Continued*).

SMITH N. PENFIELD.

THE importance of ear training being conced
practical question is *how*. The first thing to be a
is the sense of definite tonality; of relative pit
absolute pitch. The sight-singing classes, whe
tonic sol-fa or movable do, so-called, are a capital
ning for us. This involves the recognition at the
of the individual character of each scale tone, *do*,
si, or *ti*, etc., or known to harmony students as
mediant, dominant, leading tone, etc.

The various children in a family have alway
own characteristics of gentleness, firmness, depen
self-reliance, etc.; so also the notes of a musical
sition. It is surprising how completely any give
will change its character and effect in a sudden m
tion.

A singer sounds, for instance, the letter g as *do*
He gives it with a confident, self-satisfied tone.
music directly requires of him the same actual
sound as *si* or *ti*.

Instantly the tone seems to him, and is in effect,
and dependent tone, leaving upon its following ne
do, and in doing this it helps to give character an
sequence to each following note. In calling atten
the characteristics of each scale note,—as, for instan
"bright" tone, the "strong" tone, etc.,—the to
faists have rendered a valuable service to musical s
This is merely shaping into words the perceptions
quick musical ear.

These effects are more quickly noticed in singin
violin playing than in piano music, because the sin
violinist always looks for and strives to produce e
Yet no music student, singer, or player, is apt
critical in such particulars unless his attenti
called to it by some instructor or expert. The re
of these tones within the scale naturally leads
relation of tones within a chord and of these
with one another; in other words, to the subject o
mony. About this, more next month.

* * * *

THE FOUNDATION STONE.

J. C. FILLMORE.

I HAVE often advocated in these columns the nec
of *expressive* playing and the technic of expressive
ing. I believe, with Schumann and the Romant
in musical intelligence first of all: in *having someth
say*, even if it be said somewhat imperfectly, rathe
in acquiring the ability to say nothing at all eleg
and with finish. This time I am to present the
side of the shield and preach *accuracy*. Have some
to say, of course, but do not neglect every possible
to say it as well as you can. It is only by expr
one's musical (or other) ideas adequately that on
be sure of making them understood and of inter
those who hear. And it is precisely in attenti
minute details that the difference between finishe
slovenly playing consists.

The player who is habitually careless as to the l
of notes and rests; who neglects a perfect legato, de
ing upon the pedal to sustain notes which ought to b
firmly with the fingers; who begins, continues, and
phrases without due regard to dynamic shading, a
and climax, will never make the works of any com
intelligible or attractive. No amount of musical
ing or enthusiasm can possibly take the place of m
and careful study of every detail. Above all, the
dation of good piano playing is always and everyw
a perfect legato made with the fingers alone. It is tru
much of our modern music permits and even re
that the legato be accomplished by means of the p
and this of itself constitutes a whole chapter of m
technic. But the effect of a tone played in the poi
staccato manner and sustained by the damper pe
very different from the legato obtained by steady,
ing pressure of the fingers on the keys. And I re

THE TWO GREAT CLASSES OF MUSIC STUDENTS.

BY CARL W. GRIMM.

THE countless number of persons occupying themselves with music may be divided into two distinct classes. To the one class belong those who study music for the pure love of it; to the other those who do it because they are forced to it. The latter may be obliged to do it because their parents insist upon it, or their social acquaintanceship demands it as an indispensable accomplishment, or in order to make a living. Those who love music for itself alone are found in every rank and age of life. Their adoration of music is sincere, although many may be poor executants. But if they are fortunate enough to get a good instrument and teacher, they keenly appreciate it, and learn something. And if, occasionally, such a true lover of music becomes a professional man, and thereby a member of the other class also, then he will be an example of the happy union of following music for love and for a living. He will pursue his chosen profession with strength and vigor, infuse enthusiasm into his surroundings, and be an instrument of progress in his community.

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BEGINNING OF TONE.

ROBERT GOLDBECK.

YOU can always recognize the finished artist by the manner in which he emits the musical tone. Be it the singer, the violinist, or pianist, he will strive to produce a tone that will be perfect in its beginning. With the singer the tone must come in flowingly, without any perceptible start—ushered in on the breath, as it were. The player of a string instrument must carefully avoid any scratchy noise apt to be mixed with the tone at the time the bow is set upon the string. To avoid this the bow must be in easy motion before touching the string, making the tone slide in, pure and free from any dryness. The pianist, excepting in places where forcible attack is required, should let down the hands easily, to avoid harsh percussion; and when a flowing series of sounds in chords is to be played, each chord should be gently joined to the next, so that no new attack is perceived, imitating in this respect the voice, as much as the imperfections of the instrument may permit.

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MUSIC AND FLOWERS.

MADAM A. PUPIN.

MUSIC and flowers, God's greatest gifts to mankind, seem to belong together: the highest expression of beauty to eye and ear.

Beethoven is like the rose—is, and ever will be, first of all.

Mozart is the modest violet—simple, unassuming, but delicious.

Haydn is a whole field of buttercups, daisies, and pink clover-blossoms, over which the bees are buzzing.

Mendelssohn is like the jessamine—sweet, but too much is too sweet. Who could play the 48 "Songs without Words" at one sitting?

Weber is like the carnation—bright and spicy.

Liszt is like the gaudy tulip—it attracts and dazzles us, but it is not dear to our memories.

Chopin is like the tuberose—of an unearthly sweetness, but always associated with sadness.

Schubert is like the pansy—bewitching, with a thousand different phases, ever new, and equally charming whether somber or bright.

Let us not fail to thank Heaven every day that we can see and hear.

Letters to Pupils.

BY JOHN S. VAN CLEVE.

MISS I. J., RIDGEVILLE, IND.—The account you give of yourself is quite full and intelligible, as explicit as anything of the kind can ever be made; but there is, in the nature of the case, much difficulty in giving a healthful answer or pertinent advice to any one asking what can be done alone and in seclusion, apart from living contact with the guiding intelligence of a competent teacher. You see, the difficulty is this: although you mention standard studies by such clever writers as Löschhorn and Burgmüller, and pieces by such gifted composers as Wollenhaupt, Schultze, Handrock, and Borst, the test question is, How do you play them? One of the most delightful memories I have is that of the great Rubinstein playing, at Columbus, Ohio, as an encore Mendelssohn's easy but exquisite song without words in A-flat, "By the Seashore," Book 4, No. 1. The performance was inimitably beautiful, and was as different from ordinary playing as Rubinstein was different from an ordinary pianist. On the other hand, in my long experience as a public critic—full eighteen years in this musical city of Cincinnati—some of my worst miseries have resulted from the hearing of elaborate works bunglingly delivered by ambitious vanity and self-satisfied incompetence.

Your idea of taking THE ETUDE and conning over its helpful hints and wholesome advice is good, especially if you carry out your plan of studying conscientiously a well-graded series of études and pieces. You are rather young, being but fourteen, to go away from home to any of our large cities, and not having any thoroughly competent teacher within reach, the plan you suggest yourself is as good as any that could be bit upon. After a year or two you should go away from home to some great city, such as Cincinnati, Chicago, Philadelphia, New York, or Boston, and enter some conservatory which has a boarding department under careful supervision.

There are schools of such character in all the great cities above mentioned, and when you are ready to leave home, if you will consult me I will endeavor to secure for you the needed information, which I do not at present happen to possess.

For studies I would recommend to you what I call the technic grindstone,—the études of Czerny. But be sure to buy one of the selected and edited editions, where Czerny's too voluminous output of étude literature is properly condensed.

M. J., SPRINGFIELD, ALA.—You say that your friend, a young girl of seventeen, after a use of the left eye for only half an hour has a severe headache, and ask how she can pursue her musical studies against that head wind. I presume that it is the close watching of the notes which causes the trouble. I would recommend, therefore, that she cultivate the habit of memorizing. It would probably be asking too much to do anything like the extent of work in that direction done by the blind, but she might do this: Look carefully at two measures, we will say, with close attention for a minute; then, either closing the eyes or removing the paper from the music rack in front of her, let her repeat the notes thus memorized from ten to twenty times. Thus proceeding, I think she will find that what seems extremely slow will be, in the end, the reverse of slow. My own methods of work are similar to this, and I am ready at any minute to challenge any of the quickest concert pianists to prepare a given work in as few or fewer hours than I can do it.

You remember Æsop's fable of the race between the hare and the tortoise? The secret of large attainment lies in accretion which is at once slow and immovable. Think of the coral polyps and their marvels of submarine stonework.

Concerning your friend's trouble with her eye, it probably comes from an elongated muscle,—a flaw in the eye mechanism well known to physicians. She would do well to consult a specialist and, perhaps, have a surgical operation performed.

F. L. S.—First, you ask me, is the soft pedal ever used alone? Yes, decidedly. Soft pedals are of four kinds. First, the old-fashioned contrivance on square pianos, whereby a piece of woolen cloth is interposed between the hammer and the wire. This so muffles and distorts the tone that it should never be used except, perhaps, out of mercy to the neighbors, as the clavichord was employed in convents that the nuns might not find the sweet milk of their piety soured or curdled by unwelcome jingle. Upright pianos have two devices: one approaches the hammers to the wires, shortening the arc through which the mallets move, but leaving the dip of the keys unchanged, although the touch, of course, becomes lighter; the second depresses the keys themselves, thus shortening the dip to about $\frac{1}{3}$ of an inch. The first of these contrivances, though somewhat objectionable, is at least endurable; but the second so utterly destroys all calculation and touch that the man who invented it ought to be confined for a year at hard labor performing on his own diabolical contrivance. The fourth plan, or modifying pianoforte tone with the left-foot pedal, is that used in the grand piano. Here the entire keyboard is shifted a little toward the right, thus leaving both the weight and dip of the keys entirely unaffected. This produces a beautiful etherealizing effect, a change of tone-color somewhat analogous to the transition from the string to the wood choir in an orchestra. Use this effect on a grand piano frequently, with discretion, but always apply it to complete sections of the music.

You ask if in trilling with two hands we should not use the same fingers. This would just depend upon the convenience of the respective hands, for the fingers are exactly contrasted to one another. Thus, the fifth of the right hand is the top, or the first of the left hand is the top. If I were trilling D E in the right hand and B C in the left hand, I would use in the right hand the second and third fingers; in the left, three two. If D E right with F G left, I might use, perhaps, the same, viz.: two three and three two. But, if the tone connection required it, I might use in the right hand three four, or four five, and in the left hand four three, three two, or two one. In a word, we select the pair of fingers to trill with entirely according to convenience in the tone connection of the context.

E. V. W., ST. PARIS, O.—First, do I think private teachers of the first rank, such as Sherwood, Scharwenka, etc., better than a conservatory? That just depends on who you are and what you want. In general, conservatory students are dry, monotonous, and pedantic, and well merit the abhorrence which Liszt always expressed for them. A consignment of such reminds one of a sack of crackers, all baked evenly, each containing the same number of dents, and each dryer than all the rest. Foundation work may be well done in the conservatory, perhaps, but I am inclined strongly to favor the personality of the individual teacher as a factor in growth.

The genial Scandinavian composer, Schytte, has produced just such a set of studies as you desire in his Opus 58.

If after three years' study you can play correctly and tastefully Mozart's fantasia and sonata in C minor and, as you say, do not need driving to practice, you will probably do. In all likelihood there is musical metal in you.

Your friend who told you that men musicians are freaks and do not earn a living, reminds me of the "critic fly" of the English poet, Alexander Pope. Your friend's remark gives a pleasing revelation of his rustic ignorance. Indeed, the lugubrious voice of the home-returning cow at pensive eventide would not speak more plainly of bucolic freedom from harassing metropolitan information. The first-rank teachers of voice, piano, organ, or theory in all American cities—from the third rank, like Cincinnati, up—realize, in good times, incomes of from three to five thousand dollars a year, and some of the favored attain eight or nine thousand. Even in a small city of the ninth or tenth magnitude a good musician ought to realize a thousand or more per annum.

As for being a freak—well, you can be a fool in any profession, if you desire, but do not have to be in music. A musician can be a gentleman, a scholar, and a Christian if so minded.

—Those who have really talent for music will acquire the melodious touch as easily and naturally as an intelligent reader or singer, when deeply impressed with his subject, will show his emotion in his voice and manner, and communicate his own feelings to an audience. Any one *without* talent for music may learn to execute *mechanically* very well, frequently better than talented ones; but any attempt to teach him to play with expression amounts to no more than to induce him to exhibit a variety of musical grimaces and caricatures.

Questions and Answers.

[*Our subscribers are invited to send in questions for this department. Please write them on one side of the paper and not with other things on the same sheet.* IN ALL CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN *or the questions will receive no attention. In no case will a writer's name be printed to the questions in* THE ETUDE. *Questions that have no general interest will not receive attention.*]

F. J. MCD.—*A.* This position (stroke position in scale playing) although not constantly used in playing, is not on that account to be neglected in practice, for its influence is beneficial.

B. You are right; play the wrist touch with a supple hand and arm.

C. In artistic playing, contraction and tension of the muscles in constant alternation. There is necessarily a certain degree of muscular contraction at the moment of touch delivery, but instantaneously by extreme relaxation, after which comes contraction, again succeeded by relaxation, and so on in rapid succession.

D. See "Touch and Technic," volume I, page 15, last two lines of the foot of the page; also the first paragraph at the top of the next page, 16.

The flexing of the fingers in rapid passages is necessarily, indeed almost imperceptible. It is, however, very decided because, first, it produces a beautiful tone and prevents the clogging of the tones; second, it strengthens and limbers up the wrist and extensor muscles, from finger-tips through knuckle-joints the way up to the elbows.

A. H. B.—Placing the thumb upon the black keys should be avoided, as a rule, both in scales and arpeggios; but there are many exceptions to this rule, and a modern technic requires ability to play arpeggios or broken chords in the three positions of all the triads in every key, with the same order of fingering as the C major or minor triads, as well as the arpeggios of the polished seventh chords and alterations resulting from the same, shown in "Touch and Technic," volume III. Thus the thumb must be at home on the black keys as well as on the white ones.

J. C. K.—In teaching sight reading and a knowledge of the board, try Landon's "Foundation Materials," if your pupil is a beginner. This book is easy and interests the pupil, and at the same time it is thorough.

Y. K. A.—There is a great variety of classic and standard positions arranged for the piano and reed organ played together. Send for lists and prices. We can not send them on selection, they are from foreign publishers, and therefore imported music.

T. L. K.—An amateur orchestra of violins and one or two instruments can get as easy music as is desired. If fairly players we can furnish almost any possible combination of instruments, and music arranged for any number of instruments.

E. I G.—When playing two pianos together, place the keys in line, as if one continuous keyboard of 14 octaves, the two to be as near as possible without resting together in actual contact. The first piano is to be next the audience.

T. K. W.—If you have only violins, and no 'cello is to be among the players in your town, use a reed organ for the bass part. It is an excellent substitute, and if in the hands of a person of taste he can often fill in parts with fine effect, especially crescendos.

R. K. F.—Your piano should be tuned at least twice a year. Be sure you employ a competent tuner, and then keep the same for when the piano is changed from tuner to tuner they are apt to let the pitch get too low.

T. M. A.—QUES.—Our choir is inclined to drag the time in singing the hymns, and the congregation drags still more. If the leader is trying to sing faster, shall the organist keep time with the leader or still go with the singers?

ANS.—If the leader really leads, the organist should keep the tempo set by the leader. But the best thing to do is to get the tune at the tempo in which it is intended to be sung, and keep that tempo regardless of choir and congregation. But give notice of the fact in rehearsal that you shall do this, and assist minister to exhort his congregation to sing faster, and to tell that the organist, in giving out the tune, is doing it to show the tempo, the pitch in which to sing, and what the tune is. This will soon bring singers to time if they understand that the organ has an undinching tempo.

T. U. G.—In giving out hymn tunes you can secure a pleasing variety by playing without the pedal bass, just as written, upon the manuals. By playing an obligato pedal, the melody upon some with the accompaniment on the other manual. By pedal obligato that is, playing the bass exactly where it is written,—playing the melody on a single manual, using an eight-foot stop an octave lower than written, say the dulciana, the melodia, or stopped diapason; this produces a tone resembling a male voice; play softly on another manual the chord harmonies. The melody can also be given as above, but couple with it a soft four- or two-foot stop. Sometimes will allow the bourdon, soft reed, and a soft two-foot. Of course, any agreeable combination is allowable in solo work. But the harmonies must be played in unison with the voices to prevent clouding or obscurity if the pitch is too low, and to prevent thinness if too high.

M. H. S.—In teaching Handel's "Twelve Little Pieces," call the pupil's attention to their construction,—how the melodies pass from hand to hand, that they have motives and themes and how they change about. Make more head than finger work of them.

Publisher's Notes.

DURING three months of summer we will, as usual, send THE ETUDE for only 25 cents. This is particularly for the benefit of those pupils whose interest in music should not be allowed to wane during the hot weather, when regular lessons are suspended. The music of THE ETUDE will always be interesting for summer study. In the past we have found many to avail themselves of this special price, and this year we expect to find many more. Let teachers try this plan, and canvass among their pupils for the three months' subscription.

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THE new music which we have been sending to many of our patrons "on sale," during the season, will be discontinued during the summer unless we have special notice to continue it.

* * * *

IN returning the unsold "on sale" music do not omit to place your name on each package. It is not necessary to write a letter if this direction is observed. Those who live at far distant points will find the mail cheaper than express. If the music weighs over four pounds it can be put up in several packages. The mail charge is eight cents per pound. Inquire at your express office for their rate to Philadelphia, and then compare rates. Very large lots may be boxed and sent by freight, but in every case *place your name on the bundle.*

* * * *

THE volume of "Standard First and Second Grade Pieces," by W. S. B. Mathews, issued last month, has been a success, far beyond our expectations. That the volume contained the best music for these grades we had not the least doubt, but it is gratifying to know that it is appreciated. It retails for $1.00, with liberal discount to the profession. If you are using Mathews' "Standard Graded Course," you will find this volume of inestimable value.

* * * *

"MUSIC, Its Ideals and Methods," by W. S. B. Mathews, which we hoped to have ready in May, will not be out until nearly July. It was found advisable to print some additional material, which has caused the delay in issuing the work. The special offer at 65 cents is still in force this month. For 65 cents this work can be purchased if subscribed for now. It will be about the size of "How to Understand Music," by the same author. Let us have your advance order for the work, as this month will positively close the special offer.

* * * *

THE third chapter of Alexander McArthur's work, "Pianoforte Study," appears in this issue. The work is on our special offer list. For 50 cents a copy all advance orders will be filled. The work will soon be ready, and we would advise those who desire a valuable work for their musical library to order a copy while it is still on the special offer list.

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THE bicycle premium has interested a great many. It is one of the most liberal offers we have made. For only 50 subscriptions, at full rates, $1.50 each, we will send a first-class bicycle free. A description of the wheel will be found in advertisement on another page of this journal. Either ladies' or gentlemen's style may be had, and any style of handle or gear, or any other particular, may be selected. We buy direct from manufacturer and guarantee the wheel to be unquestionably first class. Sample copies of journal free. We shall be pleased to answer by mail any questions regarding this premium.

* * * *

OUR regular monthly offer of two new works this month will be attractive, and will close the series of monthly offers. We may renew them again in the fall. We have not the least doubt but that our patrons have been pleased with these offers, judging from the increased orders. This month we have Panseron's great work, "The A B C of Vocal Music." This work is standard, and for rudimentary voice culture there is none better. It is a primer of vocal music. We have bound up with it Concone, op. 9, and a set of vocal exercises for two voices, also by Concone. These are without accompaniment, as they were originally intended to be used for class purposes. The teacher only needs a copy with accompaniment. This work can be had for 40 cents postpaid. The other work is "How to Train a Choir," by Troutbeck. It gives some valuable information on how to conduct a choir. This work will be put down to only ten cents. Fifty cents for both. When cash does not accompany order we charge postage extra.

* * * *

THE large work called "One Hundred Years of Music in America," announced in last issue, has met with many buyers. We learn that many knew of the work but were deterred from purchasing on account of the price. It is now within the reach of all. What was formerly $6.00 we now give for $1.50, but we do not pay postage, which is 40 cents extra. In some cases it is cheaper to send by express. We can ship either from Chicago or Philadelphia, whichever is cheaper. The book weighs five pounds, some idea of the size of the work can be gained from this. It is full of illustrations and portraits of American musicians. It is the only book on American musical history extant. Send us $1.90, and we will deliver you the work free.

* * * *

WE will hold the offer for the two large works of Wagner and Liszt correspondence open this month. Read what is said of these works in the April and May issues. There are three large volumes, with fine etchings and portraits. A full description of the works will be found in our advertising columns. We have sent many sets out during the last two months, and every one seems charmed. The market value of the three volumes is $9.50; our price is $3.90 and postage. Read the advertisement.

* * * *

MR. TAPPER'S new book, "Music Talks with Children," is bringing out many strongly expressed commendations. It is unlike anything ever before published. While it is a book for musical children, it is fully as interesting to an adult. Those teachers who maintain regular meetings of their class can read a chapter from it occasionally with great advantage to their pupils. It is particularly valuable as a gift- or prize-book at the end of the season's teachings, for it is full of help and inspiration.

* * * *

WE have just issued a book of studies for the development of the wrist or hand touch according to the Mason System. The book is by Charles W. Landon. It is compiled upon ideas as follows: The pupil will not have to maintain a constant attention of mind and tension of muscle; this is provided for by letting the hand fall into repose at the end of every phrase. The hand has no long reaches, seldom more than a sixth. The exercises are easy, and the left hand is especially developed. The different uses of the touch are provided for in special studies. The book aims to form the correct touch and fix it as a habit, when the pupil can be taken to actual octave work. This is because it is impossible to extend the hand at first and still keep it loose. Habit must control all of this before actual octaves are feasible. Price, 75 cents.

* * * *

WE received the following extract from a private letter from one of our personal friends a few days since, and by his leave we publish it in this department of THE ETUDE:

"You know, Mr. Presser, that I have been a teacher for about thirty years, and that it has been my lot to be much of this time connected with large music schools where large quantities of music are used. From the first beginning of your publishing house I found you were bringing out new ideas, things that fitted the practical American mind and method of thought and working. I here especially mean such works as your edition of Heller, Concone's "Piano Studies," Mathews' "Phrasing" and "Graded Studies," Landon's many valuable works,—works which are full of practical and direct things that fit into the musical life of both teacher and pupil,—and the books of musical literature you have issued, and your annotated sheet music. Now, to me, it looks like the sincerest flattery that other publishers should follow in your wake. THE ETUDE has found imitators but no equal. You seem to have the faculty of leading off in some helpful and practical ideas; presto! the other fellows tag on after. But enough of this. I want to express to you my personal obligations for the value of your publications in my work and to me in self-development."

Of course, we have given heart and soul to this work, and the above coming from a musician of national standing is appreciated by us.

* * * *

OUR dealings with the publishers, both American and foreign, have brought to our notice all of the editions of the classics. We have fully come to the decision that the Schirmer Library, all things considered, is the best edition for the general use of American teachers and pupils. In editing, engraving, printing, paper, and binding it is of the best. The cloth-bound editions make fine gift-books, and as the paper-bound books are well sewed they last long without falling apart, which can not be said of the imported editions. Another point that teachers will appreciate is, the discount applies to the price on the binding as well as to the printing and paper. We carry a full stock of Schirmer's extensive catalogue of classics. They are low in price and high in quality.

* * * *

SEND ten cents for sample copy of Diploma, printed by us. It is lithographed on fine parchment paper, and is so worded as to be suitable for any branch of education, or for schools, or for private teachers.

* * * *

TEACHERS may be interested to know that this firm will exhibit its publications at the Music Teachers' National Association meeting at New York, from June 24–28. We have samples of everything we publish, so arranged that teachers can examine any work in our catalogue. We will have desk-room for the convenience of visitors and letters can be addressed in our care at Grand Central Palace. We shall be pleased to see any of our patrons who may favor us with a call.

* * * *

THE novelette, "Mozart's Journey from Vienna to Prague," which has been running as a serial in THE ETUDE, is concluded in this issue. The little work will be published in book form. For this month we will receive orders for it for 20 cents, postpaid.

* * * *

OWING to the crowded condition of our columns in this month's ETUDE, the prize essays will not appear until July issue. The next number will be an unusually interesting one. We will begin a story by the talented writer Alex. McArthur, entitled "A Would-be Paderewski," which will run through the summer months.

Testimonials.

I have read Tapper's "Music Talks with Children," and intend that every one of my pupils shall have an opportunity to profit by reading it. It is such works as this that will make better teachers and more intelligent pupils. I consider it the best book ever gotten out by your enterprising house. LULA D. HAY.

I received Tapper's "Music Talks with Children" and am perfectly delighted with it. Your publications are all excellent. FANNIE L. WALLACE.

I received Landon's "Foundation Materials," and am so well pleased with it that I want another copy. MISS N. E. NICHOLS.

I am delighted with "Preparatory Touch and Technic." Heretofore I have had to use "Faelton's Preparatory Exercises" with my beginners, applying the Mason's "Fundamental Principles" as an introduction to "Touch and Technic;" but I did not like it, and was just about trying to arrange a "preparatory technic" to use with my pupils when I saw Shimer's advertised. We will be able to apply "Touch and Technic" much more successfully with this "Preparatory Touch and Technic." MRS. K. TWELLS BEACH.

I am charmed with MacDongall's "Studies in M
Playing," and shall make great use of it, and also
to it the attention of some of my friends who teac
IDA B. DISER

The musical games, "Allegrando," "Great C
ers," "Musical Dominoes," and "Musical Authors
very ingenious and instructive. IDA B. DISER

I should like to express my high appreciation o
ETUDE; it is an excellent help to teacher as wel
pupil. I will aim to increase its circulation in my
ity as much as possible. CLARE REYNO

I was delighted with "Preparatory Touch and
nic." Having studied Mason's method entirely h
self, this book has cleared up several doubtful poi
like, particularly, "the classification of touches,
beginning the scale work with half notes inst
quarters, although I have taught in that way myse
several years. It gives the child more time to thi
MRS. ARTHUR E. FO

It is certainly a great satisfaction to have ord
promptly filled, and I thank you for your kind
prompt attention to my communications.
MARY H. L

We think THE ETUDE improves each month.
indeed, a valuable magazine, and is highly prized
academy by teachers and pupils.
DOMINICAN SIST

I have formed a Saturday musical club, and have
astonished at the interest the members take in it.
several musical games,—"Musical Dominoes,"
grando," and "Musical Authors,"—and by the use
suggestions made by Stella Prince Stocker in the N
ber, 1896, and February, 1897, issues of THE ETUD
by reading and reviewing such articles as "Th
Talent" (Tapper's "Music Talks with Children"
"Anecdotes of Great Musicians," by Gates, wit
eagerness with which the children appropriate all
things, they will soon be in advance of the older pu
their general knowledge of music.
MRS. L. V. MORT

I find Landon's "Foundation Materials" a deli
departure from the old, dry methods for very
pupils, yet complete in classified instruction. It c
fail to benefit the young student or to delight
parent and pupil. J. STRO

I am highly pleased with Landon's "Foundatio
terials," three copies of which I received. As a bo
beginners I think it is far in advance of any I have
and shall send for more. AGNES O. LEV

I am more than pleased with Dr. Clarke's "Pron
ing Dictionary of Musical Terms." I wonder now
I ever got along without it. MABELLA L. FORSH

Landon's "Foundation Materials" is satisfacto
every way, meeting the demands of the young beg
in a manner that no other method ever has.
MISS L. F. HIMBERG

I have carefully examined Landon's "Foundatio
terials" and am delighted with it. I think the a
must have made a thorough study of child-natu
well as music. I intend to use it with my little l
ners. MRS. T. S. TAYL

I wish to say that "Foundation Materials," by
don, is just what is needed for beginners. I have
the best returns from the use of this little book,—
than from any other beginners' work I have used.
especially adapted to the musical wants of a young
ALICE PRE

Landon's "Foundation Materials" is a very sa
tory book for beginners. EFFIE E. HORS

I am delighted with "Music Talks with Child
by Tapper. Am confident that it will be an inspi
to my pupils in every respect. It, like all other pu
tions received from your house, even more than
my expectations. FANNIE E. ADA

I am delighted with the new dictionary by
Clarke. I have already bought 20 copies for my p
every one of whom I require to have and to use it.
making the little biographical notices of the dif
composers a base for general information regarding
and the times in which they lived. This serv
strengthen the memory also, as I require the da
their respective births and deaths (if no longer li
to be learned and recited at every lesson while
music is being used. H. E. CROL

I find Mr. Elson's "European Reminiscences" a
delightful book. I do not remember spending so
charming half hours with any other book of more
publication. BESSIE HOUGH FUSELM

Allow me to congratulate you upon the succe
publishing of a book which will be a valuable one t
successful teacher of young pupils—I refer to Tap
"Music Talks with Children." C. S. BOHANN

Last week I received Mendelssohn's "Songs Wi
Words" very promptly after my order was sent,
after carefully examining its contents have decided